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# The ART NEWS

ESTABLISHED 1902

VOL. XXXIII

NEW YORK, NOVEMBER 3, 1934

NO. 5 WEEKLY



"THE GOLD SCAB"

JAMES A. McNEILL WHISTLER

*Loaned by French & Co. to the first annual Fine Arts Exposition now current at Rockefeller Center, New York.*

PRICE 25 CENTS





"ROCKPORT STREET (AFTERNOON)"

By ANTHONY THIEME

## NOVEMBER CALENDAR

### *15 Vanderbilt Avenue*

- 6th to 17th** Watercolors and Etchings by JOHN E. COSTIGAN, N. A.  
Miniatures by EDA NEMOEDE CASTERTON.  
Pastels by DOROTHY OCHTMAN, A. N. A.
- 13th to 24th** Watercolors by ELEANOR PARKE CUSTIS.
- 19th to 24th** Exhibition of Return Fellows of the AMERICAN ACADEMY  
IN ROME.
- 20th to Dec. 1st** Drawings and Prints by JEROME MYERS, N. A.
- Evening of 22nd** Annual Drawing of the FOUNDER'S EXHIBITION.

### *Fifth Avenue Galleries*

- 5th to 17th** Paintings of Rockport and Gloucester by ANTHONY THIEME.
- 13th to 24th** Portraits by CATHERINE P. RICHARDSON.
- 20th to Dec. 1st** Paintings by CARL WUERMER.

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# The ART NEWS

ESTABLISHED 1902  
S. W. Frankel, Publisher

NEW YORK, NOVEMBER 3, 1934

## Gertrude Stein Reveals Reactions To Home Country

Miss Stein Finds New Yorkers  
Gentle, Polite and Friendly.  
Mention of Whitney Museum  
Brings Query, "What Is It?"

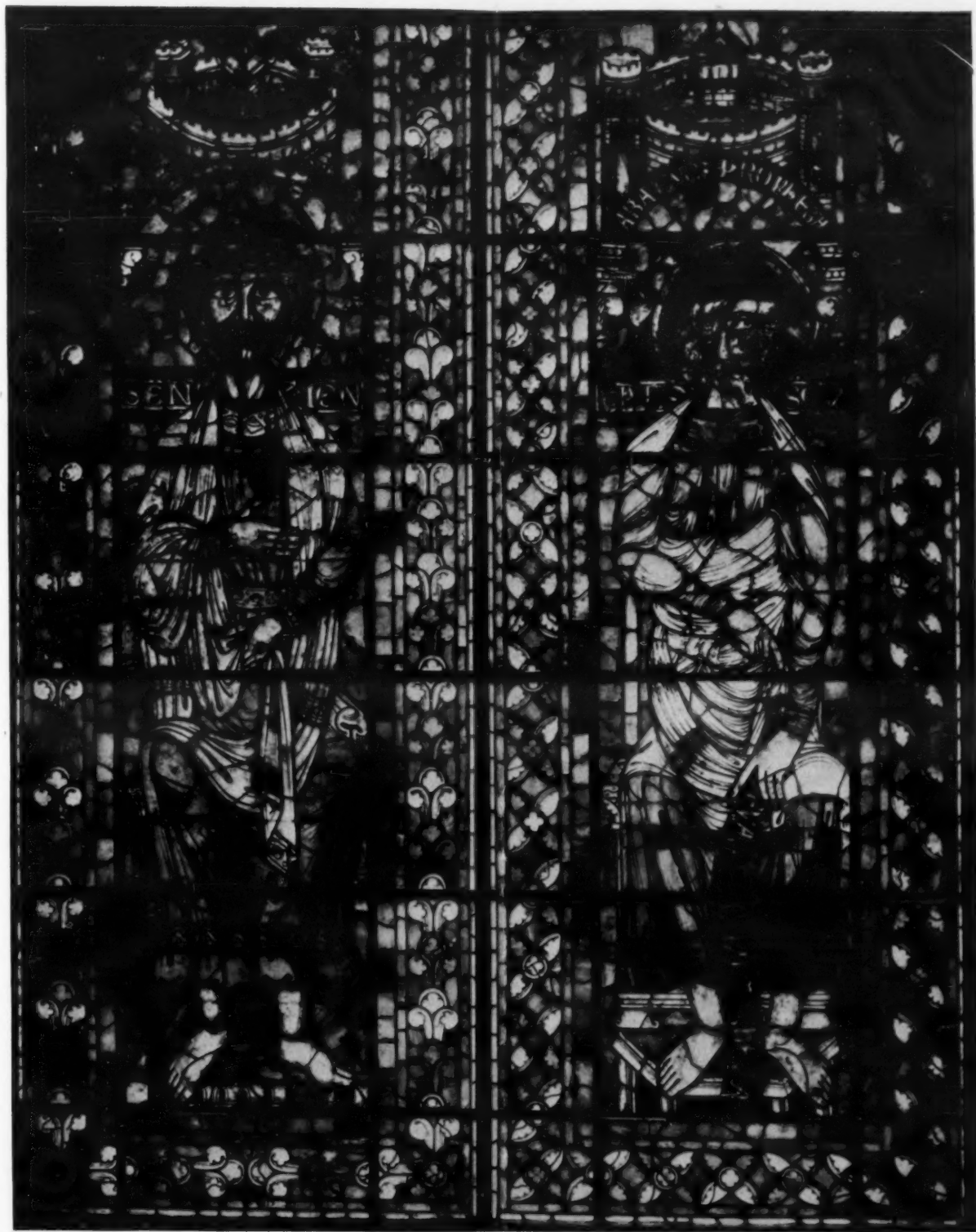
By LAURIE EGLINGTON

On Friday evening at the cocktail hour I entered the hotel where I had discovered that Miss Stein was staying and wrote on a visiting card, "Henry McBride said I might use his name in introduction." Giving the bell-boy a tip to insure his waiting for an answer, I sped the card on its way to Miss Stein. In a minute the boy returned and told me to go up to room 511. The door was opened by a lady who could be no other than Miss Toklas. Inviting me courteously to enter and to sit down, Miss Toklas was at no loss to guess that my purpose was to obtain an interview with Miss Stein.

Miss Toklas wished to make it clear immediately that Miss Stein had no desire to speak of art or artists, painting or aesthetics. "You see," she said with that gentleness in which she clothes every movement, "Miss Stein feels that she has been occupied with art most of her life, and in this time a great deal has been said on the subject. She has still something new to say, but for this she will wait until her forthcoming lectures. For the rest, she feels that everything has been said at one time or another." I readily agreed that this was only too true, but suggested that our readers might feel the same way once in a while. Surely they might tire of an art too often divorced from life and the human personality or philosophy that once gave it significance. They might well be interested in Miss Stein, quite apart from what she had to say on art.

This point won, Miss Toklas went to ask Miss Stein to see me. The answer was affirmative and I passed into an adjoining room. In a moment Miss Stein parted the portières and entered. I cannot tell you what she wore, because in a limited time one concentrates on essentials, and evidently this was not important enough to register. She was extremely gracious and at once asked after Mr. McBride. She did not feel, however, that she had anything of interest to say to readers of THE ART NEWS. This seemed difficult to believe after an absence from this country of thirty years, and I said as much. "Well," she remarked, "I was very surprised to see how gentle people are today. Everyone is so courteous and polite, so friendly. I am not speaking of the people one knows. I have not seen anyone yet. I mean the people in the streets," she went on, stroking her short, grey hair downward toward her face in a slow, rhythmic movement as she talked. "They seem to recognize me. And they come up to me and say 'Miss Stein?' And I say 'Yes,' and then we talk in the most friendly fashion,

(Continued on page 4)



STAINED GLASS WINDOW FROM SENS CATHEDRAL

This fine example is one of the features of the Walters Art Gallery which was reopened to the public this past week.

## Whistler's "The Gold Scab," Famous Artistic Satire, Attracts Great Attention at the Fine Arts Exposition

By GENE THOMSON

The famous "Gold Scab," reproduced on our cover, is attracting many visitors to the Fine Arts Exposition to the rooms of French & Company where it is on display. Coming from the collection of Mrs. Alma B. Spreckels of San Francisco, Whistler's famous satire of Frederick Richards Leyland remained until 1880 in the possession of the artist, and has never before been shown in New York.

This celebrated painting, with all its biting satire and strange beauty, represents the noted ship-owner as a fiendish, grasping peacock, seated in dire oppression upon a model of the White House, the painter's residence in Fulham. His sparse and moulting tail-feathers curve in a motley pattern around the foreground. He is playing a piano, indicative of his accomplishment as an amateur musician. Hunchback, lean and mercenary, he glances fur-

tively towards the observer as his claw-like fingers spread over the keys of the instrument. His tune is suggested by the ironical note on the title-sheet before him: F sharp, semiquaver, in the bass clef, with a radiant slur above it. Money-bags, containing pounds and shillings, rest on the piano top, and shillings, so begrudged by the "rich peacock," issue from his feathers in all directions. Frills over his head, at his breast and around his wrists, have their punning intention indicated in the title-sheet. The painter considered his satire incomplete without his usual butterfly signature, which is seen at the upper right corner, but elaborated into a resemblance of the painter himself with a thread-like, arrow-pointed tongue curving towards his victim's ear.

The story of this picture cannot be told without reviewing the history of The Peacock Room, painted in 1877, now in the Freer Collection in Washington, D. C., which represents the very last phase in that extraordinary friend-

ship between Whistler and his patron. Frederick Richards Leyland, the well-known owner of the great shipping company bearing his name, was one of the wealthiest and most influential men in Liverpool, and wished to live the life of an ancient Venetian merchant in modern London. He was one of those rare modern collectors whose sense of discrimination leaned towards the work of contemporary craftsmen, and he commissioned the most distinguished artists of his time to decorate his house, and to paint, draw and etch portraits of himself and his family. He became a patron of Whistler at a time when purchasers of his paintings and prints were few. Whistler received from him innumerable commissions to which the end was not in sight when he began, in 1878, the decoration of The Peacock Room in Leyland's town house in Princes Gate, London. These commissions brought about a very close friendship between the artist and the Leyland family. In fact the gossip of the day

(Continued on page 4)

## Walters Gallery Is Now Equipped For New Scope

Orderly Sequences of Period  
And Judicious Selections  
Feature the Reorganization  
Of Famous Collection

By MARY MORSELL

Although long a paradise for the antiquarian and expert, the Walters Gallery was, in the old days, something of a mystic maze to the average Baltimorean. The greatest treasures of the collection—the small sculptures, the ivories, the early enamels and the ecclesiastical art of the Byzantine and early Christian periods—are fields which tend to remain obscure to the general public unless clearly related to their time. The many tightly filled showcases which stood in solid phalanxes around many of the galleries, and the walls with their serried ranks of paintings sometimes reaching beyond the moldings, tended to bewilder any save the expert. It was scarcely to be wondered at that many worthy Baltimoreans, after paying their dutiful three-second tribute to the enigmas of antiquity, should seek out their favorite paintings by Gérôme and Fortuny and refresh themselves with the realities of meticulous fact and entertaining anecdote.

Now, after a period of careful planning by experts and months of arduous labor by a picked staff, the Walters Gallery has been transformed so that visitors may within an hour's tour compass the history of art from the early Egyptian period through the XIXth century. The eliminations and surveyings of material necessary for this clarification has naturally required the greatest discipline and courage. For in such matters no half measures or compromises can be made. And so, in the interest of space and logical display, large numbers of rare and beautiful works of art have temporarily at least been sternly placed in the storage rooms. However, as soon as sufficient funds from the estate accumulate, it is planned to build a larger gallery where a far greater proportion of the collection can remain on permanent display. Much needed study galleries and a large reference library will also be a part of this new museum.

Certainly one feels that the reorganized gallery, despite its radical changes, would have delighted Henry Walters himself, for it is the crystallization of that order which the impassioned art lover often envisions, but is temperamentally powerless to achieve. The catalog that Mr. Walters had hoped to make was never compiled and, as all the art world knows, the basement at the time of his death was full of strange crates and boxes, which when unpacked revealed a further variety of unknown treasures. The collection, indeed, represents the marvelous heritage of a man of amazing taste and energy who would burst into the gal-

(Continued on page 12)



## Whistler's Satire Draws Attention In Fine Arts Show

(Continued from page 3)

was inclined to believe Whistler to be in love with Mrs. Leyland. What with this friendship and the work that took him to Speke Hall, near Liverpool, and Leyland's London house ("a never-ending guest" as he was wont to say) he was so closely associated with them that the eventual quarrel disorganized his life as disastrously as it did his finances. Whistler said more than once that The Peacock Room was the cause of his bankruptcy.

The idea of decorating the dining room in Leyland's house at Princes Gate was for the purpose of giving his blue and white porcelain a background wholly suited to it. The room itself was designed by Jeckyll, under the supervision of Norman Shaw, the well-known architect. The walls were covered with rich, antique leather supposed to have once belonged to Queen Catherine, wife of Henry VIII. When Whistler saw this room he considered that the dark tone of the leather did not harmonize with his picture, "La Princesse du Pays de la Porcelaine," which hung over the mantelpiece, and, after a great many arguments and much speculation, Whistler was allowed to have his way in changing the color scheme. Leyland left him alone, and thus it was that the celebrated Peacock Room came into being. He altered the entire scheme of decoration, painting out all the red flowers on the leather, and applying a new surface until the sombre tones disappeared altogether. Blue and white became the new note, in which the chief motif was peacocks and their feathers. Walls, wood-work, window shutters, panels and ceiling were all covered with these compositions. The wood-work was lacquered and clouded, or treated like aventurine, and the panels filled in with imbrications of peacock feathers of exquisite invention. That the whole scheme of decoration was magnificent, imposing and wonderful, cannot be gainsaid. That it was extraordinarily harmonious in its arrangement of turquoise blue and gold can never be denied, but it was a terrible disappointment to Leyland and Jeckyll. In fact the latter went out of his mind, feeling that Whistler had deprived him of the credit of his work, and he went home, painted the floor of his bedroom gold, and in a few weeks died in an asylum.

Leyland was exasperated. He thought at first only of the ruination of his fine, historical leather, and that Whistler had, among other things, made unjustifiable use of his house, by holding receptions, turning it into a public gallery, and advertising his work for his own aggrandisement. Leyland also objected to Whistler's fee, and instead of settling the account in guineas, he knocked off the shillings and paid him in pounds. It was Whistler's turn to become exasperated, and he painted in gold on the panels at the end of the room, "The Rich Peacock and the Poor Peacock," and the shillings in silver under the Rich Peacock's claw—the apotheosis of *Part et l'argent!* Whistler took his money in disgust, having first declined to take anything, but he reviled Leyland all over London. He went to his house at Fulham where the bailiffs were in possession prior to his bankruptcy, and painted his most bitter caricature, "The Gold Scab," reproduced on the cover of this issue. He also painted two others: "The Loves of the Lobsters," the most prominent lobster in the shirt-frills of Leyland, and "Mount Ararat," Noah's Ark on a hill, with little figures all in frills. Of the latter he said, "Whom the Gods wish to make ridiculous, they furnish with a frill!" These painted examples of Whistler's ridicule were in the studio when Leyland, with the committee of examiners in bankruptcy, made the inventory!

The White House, Whistler's residence, was sold on September 18, 1879, to Mr. Harry Quilter, while his effects were reserved for sale at Sotheby's, February 12, 1880. When Leyland



"FEMME METTANT SES GANTS"

By DEGAS

This canvas from the collection of Mr. and Mrs. James T. Soby is included in the loan exhibition of early paintings by Degas opening on November 6 at the Marie Harriman Gallery.

learned that "The Gold Scab" was in the sale he did his best to have it removed, but failed, and it was bought by the Dowdeswell Gallery. They, in turn, sold it to Captain Henry S. Hubbell, from whom it passed into the hands of G. P. Jacomb-Hood, and later those of Theron C. Crawford of London. It was shown at the Goupil Gallery in 1892, and at the California Palace of the Legion of Honor, San Francisco, in 1918.

After Leyland's death, his house at Princes Gate was sold on June 17, 1892, when The Peacock Room was removed en bloc. It was exhibited in 1904 in

Obach's Gallery, New Bond Street, London, when Sir Charles Holmes, the late Director of the National Gallery, wrote a monograph on the structure and A. T. Hollingsworth lent a considerable quantity of porcelain to put on the shelves, as the original collection had been dispersed. Later on the room passed into the possession of the late Charles L. Freer of Detroit, and forms part of his wonderful collection now housed in a special edifice of its own in Washington, with Whistler's "La Princesse du Pays de la Porcelaine" restored to its original position over the mantelpiece.

## Gertrude Stein Now in America Makes Characteristic Comments

(Continued from Page 3)

not at all as if they were seeking out some one who had attained some notoriety. I find it perfectly charming."

I interrupted with the suggestion that this was probably due to the depression. Miss Stein hesitated, as though some sequence were momentarily broken, and went on, "That may be so. I don't know. It was never so formerly. There was something strident and harsh about people. They hurried and hustled about. Now they seem to have time. They do not seem to be depressed. Each may have his worries, but he does not seem to show it. Of course, I have not been into the poorer districts. But I am very sensitive to these currents, which run through a city like this everywhere. It is not a matter of Fifth, Sixth or Seventh Avenue, but any avenue, any street. The feeling is there, just the same, one place as another."

Speaking of casual encounters with people that recognized her in the street, Miss Stein said, "I went into a stationer's to buy a note pad, and a young man greeted me. He had a baby three months old he told me and we talked about where was the best place to bring up a baby, in the town or in the country. He was so gentle, not a bit intrusive. Before we parted he asked me if I would write my name for his baby, who he said would treasure it for the next generation. He was just an ordinary man, not well dressed or anything, and I found him perfectly charming." Her voice rested for a minute, and then went on, "Miss Toklas and I take a walk in the evening, you know. And we notice things. A lady with a cat came up to us, and we talked about cats. It is all very simple and friendly, just like being in one's own quartier in Paris, where everyone knows you, and everyone talks, yet no one intrudes. . . . And again, as if in rhythmic emphasis, she would say, "I find it perfectly charming."

It is only fair to Miss Stein, who has written so much of her life, to make

clear that this informal conversation is recalled from memory, and but imperfectly. The sentiments are those of Miss Stein, but not the expression. To take notes would have introduced a strain into what was merely an informal chat. Everything Miss Stein said gained immensely from the quality of her voice, which is mellow, like old port. Even the slightest remark played a part in the rhythm of her speech, which, as it were, described a circle and came back to rest on some one phrase repeated, such as "perfectly charming." The effect is naturally to soothe and to make one feel the rhythm rather than the sense of what she said, although the latter was perfectly clear. To interrupt with some question was to break the rhythm, snap as it were the circle.

Miss Stein has a smile that flashes intelligence across her face and immediately registers to what degree she is in sympathy with the speaker or the subject under discussion. Talking of her wish to see what contemporary American artists were doing, I suggested that she would find many of them represented at the Whitney Museum. "What is it?" she asked in bewilderment, adding, "Is it a commercial institution?" Once assured of the function of the Museum, she said she would look into it. It appears that Miss Stein read at some time or other an article of Henry McBride on Burchfield and Hopper, and is anxious to see their work. A few words as to where she could find these artists' paintings, and others that might interest her, brought the fifteen minutes allowed me by Miss Toklas to an end, and I got up to leave before I should be reminded of the time limit. Miss Stein bade a kindly farewell, with the words, "I shall see you at the lecture on Thursday, when I shall talk not upon art but about paintings . . . one or two paintings."

## CHRISTIES TO SELL ANTIQUÉ GLASSES

LONDON.—On November 6, Christies will sell the second portion of the Francis Collection of Old English Drinking-glasses. Amongst these are specimens of the XVIIIth century glasses with knopped baluster stems, early tazza-shaped champagne glasses of the type that is too often confused with sweetmeat glasses, and a number of historic and commemorative glasses. —L. G. S.

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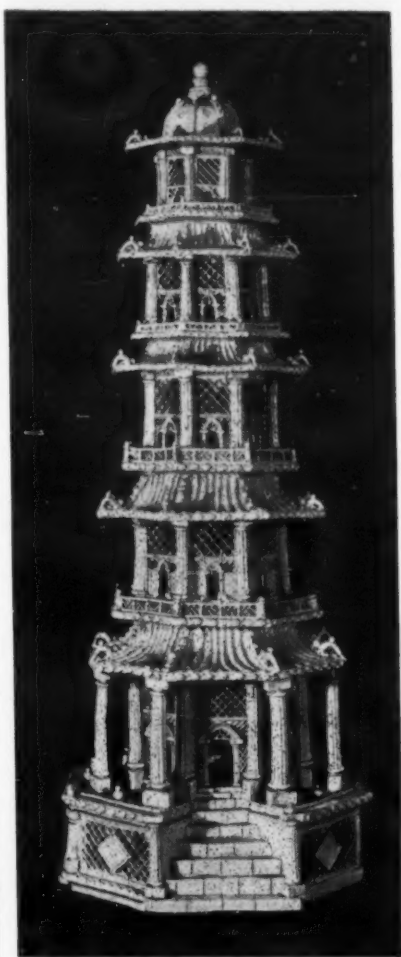
## Back Stage Drama Of Fine Arts Show Vividly Described

By JANE SCHWARTZ

In consideration of the extraordinary finesse and precision which marked the Fine Arts Exposition at the opening last evening, one would scarcely give thought to the tremendous amount of work, both physical and mental, which prefaced this vast enterprise. It was only too human for the gaily bedecked throng of invited guests to marvel at the final effect of artistry and grandeur, which characterized this exhibition as a whole, and to be unaware of the feverish activity which for two entire months converted the Forum into a veritable factory of noise and excitement. It has been our privilege to act as a sort of spoke in the wheel for the Exposition and from our experience in the Forum office through which passed the daily procession of details which furthered the completion of the project, we shall attempt to convey our impressions of the intellectual and manual co-operation which converted two stretching flights of bare gray cement into a bewitching fairland of color and enchantment.

It would take a Honegger, Gershwin or another of our modern composers to transpose the sounds which have been echoing through these halls into a "Fine Arts Symphony," with the crashing of hammers responding antiphonally to the grinding of saws. The shouts of carpenters and painters, the sliding of lumber through the small aperture from the store below, the stacking of sheet rock and beaver tile by the industrious foremen constitute but a few of the themes which would alternate in canon and round for our journalistic musicians.

And were they to delve into more abstract composition there would be the possibilities of exploring the subconscious minds of the art dealers and decorators. We could offer suggestions—for instance, the dream of Miss Peabody of Isabella Barclay, Inc., in which the host of invited guests were shocked to find that instead of the superb exhibition of antiques, jewels, pottery, rugs and paintings which had been promised



LARGE SALT GLAZE PAGODA

Included in the collection of The Rt. Hon. Lord Revelstoke to be sold by Puttick & Simpson, London, on November 20-24.

them, this *exposé des arts* consisted of the naked structural framework which had been erected since the day of our arrival upon the scene. There is also the nightmare of Mr. Duveen of Symons, Inc., who, after a strenuous Saturday when the lights had failed and no one could produce the key to the switch room, had thrashed about in the throes of a dream in which the last fuse in the world had short circuited an hour before the opening. Indeed, we have enough material for "The Metaphysical Life of the Art Dealer Through the Months of September and October," since our venerable friends were engaged in commonplace matters far detached from the "aesthetic existence." First of all, radiators had to be removed

from this modern structure with the attendant complexities of detaching connecting valves, and fireplaces had to be hauled in to replace them. In the more modern spirit, telephones were installed in many of the booths with the necessary concealment of wires and boxes in the recesses of mahogany furniture and paneling. Then followed one of the most heart-rending and furniture-breaking experiences of all, that of moving and trucking the exhibits to the Forum. Anyone who has ever had any contacts with a moving man fully realizes what this gentleman with the best of intentions can do to your favorite piece of furniture. Imagine then the sleepless night of Arthur Sussel, while his Philadelphia truck rolled onwards to New York with its precious burden of early American bedsteads and bureaus.

Action was not restricted to the daylight hours alone for it was our duty to telephone to police precincts for permits to allow entrance to the building at such times as twelve o'clock at night and five in the morning. Trucks could be seen unloading at these hours and padded elevators were kept in strenuous operation bearing showcases for the library of Gabriel Wells, the Persian potteries of Parish-Watson, paintings from the American Art Dealers Association, rugs from Kent-Costikyan and some of the very finest objets d'art which our country has to offer. An army of porters was let loose in the Forum with mop and brush to clear up the last bits of lumber and debris and to scrub the floors. A navy of window cleaners attacked the last vestiges of paint which stubbornly clung to the panes. The designing of the booths alone was a colossal job. The exact measurements for lighting, the placing of cornices, the base moldings, mantels, rugs, selection of paint—these are only a few of the problems of our best decorators.

And from the office come little snatches of gossip which will furnish a clue to our readers of what is in store for them during the month of November. Mr. Tanaka of Yamanaka, slightly disturbed about the concealment of the entrance to his booth from the public eye, promised that from his temple would emerge faint waves of incense so that "even if they don't see me, at least they'll smell me." There is also a rumor that a squad of flat-heeled, derby-shrouded detectives will be on constant guard over the two million dollars worth of jewels that Cartier is featuring, the Russian Imperial treasures and valuable silver of Robinson. The Aphrodite of Samos, shown in this country for the first time, will need no extra attention for charming as she is, her weight rather precludes surreptitious removal.



WHISTLER: THE DANCING GIRL  
(Lithograph)

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### "Prosperity Ahead" Keynote Sounded At League Dinner

An enthusiastic gathering of members of the Antique and Decorative Arts League and others identified with the world of art was present at a dinner given in honor of S. W. Frankel, publisher of THE ART NEWS, on the evening of October 26. The dinner was occasioned by the League's recognition of Mr. Frankel's efforts in the promotion of the Fine Arts Exposition, now current at the Forum in Rockefeller Center. The spirit of optimism which prevailed envisioned an immediate general improvement in the art business, and a quickening of activity arising from the impetus of the Exposition, which is being sponsored by the League.

In appreciation of Mr. Frankel's energetic directorship of the show, a silver cup was given to him, bearing the inscription, "Presented to S. W. Frankel by The Antique and Decorative Arts League in recognition of his untiring efforts in the interests of the League, 1934." The presentation was made by Mr. Robert Samuels, President of the League, who introduced Mr. Frankel to the assemblage.

Mr. Frankel briefly outlined his career of almost forty years in the promotion of the art business, expressed his thanks to the League, and then discussed the Exposition, stating that a number of applicants for display space



SILVER BOWL

Presented to Mr. S. W. Frankel by the Antique and Decorative Arts League at a dinner given in his honor on October 26.

were disappointed because they could not be accommodated, and that an additional ten thousand square feet could have been disposed of had it been available. He also spoke of the exceptional co-operation on the part of the exhibitors, who have expended approximately \$100,000 to arrange a display which far surpasses any hitherto attempted. Various details of the promotion program were brought forth, such as advertising, publicity, radio broadcasts and other points of interest.

Following Mr. Frankel's address, the cartoonist William Auerbach-Levy entertained the audience by drawing caricatures of a number of those present, including Josef Stransky, S. W. Frankel, Edward I. Farmer, Charles M. Stow, William Erb, Felix Wildenstein, A. M. Carey and M. J. Rougeron. The rather pointed characterizations were well received, evoking much laughter by their impish humor.

Addresses were delivered by Mr. Milton Gladstone, Mr. Harold Holt, Mr. Edward P. O'Reilly, Commissioner of Water, Gas and Electricity Maurice P. Davidson, and Mr. James Robinson, all giving informal eulogies of Mr. Frankel. Mr. Robinson pointed out that a gradual improvement was becoming

more noticeable in the "art industry," and that within a comparatively short time, a greater surge would become apparent. Mr. O'Reilly brought forth a plea for a concerted drive for new members, to expand the League to greater proportions.

Presiding over the sixty or more persons attending the dinner was Mr. Robert Samuels, who with a committee composed of James Robinson, Edward P. O'Reilly, Albert Morse and A. M. Carey, arranged the affair. Reservations were received from the following:

Henry Bern, Otto Bernet, Thomas Brennan, Benjamin Brotman, A. M. Carey, Paul Carter, Pierre Cartier, Chester Dale, Maurice P. Davidson, H. F. Dawson, Charles J. Duveen, Albert Duveen, Cecil Doward, Walter L. Ehrich, Clarence Epstein, William Erb, Edward Farmer, Benjamin Flayderman, Albert Frank, Robert S. Frankel, Alfred M. Frankfurter, Jacques Friedenberg, Edward Garratt, Milton Gladstone, Jas. Gorman, Maurice Grieve, Walter Grant, Siegfried Hartman, Harry Hirschman, Harold Holt and Edward C. Johnson.

Also Lewis R. Kaufman, Harry Katz, O. D. Keep, Richard W. Lehne, John Levy, Walter Littwitz, H. T. Mann, A. L. Morse, Robert W. Macbeth, R. MacIntyre, Arthur Newton, Edward P. O'Reilly, Sr., Alfred Phillips, Einar O. Petersen, Philip Rosenbach, M. J. Rougeron, James Robinson, Milton Samuels, Robert Samuels, A. Silbermann, C. Stoddart, Charles M. Stow, Josef Stransky, J. Swann, Lewis Timm, Reginald Townsend, Henry Weil, Julius Weltzner, Gabriel Wells, Felix Wildenstein, Dr. J. L. Wollheim, Seymour Wyler and Sigmund Wyler.

### Boerner to Auction Many Rare Prints In November Sale

LEIPZIG. — The November sale at C. G. Boerner will comprise a number of choice engravings and woodcuts by the great Old Masters. Durer will be represented by some fine engravings of the Holy Virgin, such as the "Virgin with a Monkey"; by the rare first state of "Nemesis" before the deep perpendicular scratch beneath the bridge; by an exceptionally beautiful impression of "Melancholia" and others. Included among the early engravings are also fine examples by the Master ES, the Master of the Nuremberg Passion, Israhel van Meckenem, by Gossaert (Mabuse), Lucas van Leyden, Hirschvogel, Altdorfer and Aldegrever. A rare engraving by Giulio Campagnola representing "Christ and the Woman of Samaria," comes from the Esdaile collection. Among the Rembrandt etchings of special note are a splendid impression of the great "Landscape with the Tower," some fine self portraits and religious subjects.

A second sale, the catalog of which has also just been published, will contain more than eight hundred of German XIXth century etchings and lithographs. The majority are from the Thomas Graf Collection of Berlin, while other items come from the collection of King Frederic August II of Saxony, at Dresden.

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## The Newark Museum Holds Exhibition Of George Luks' Art

NEWARK. — The hanging of the comprehensive exhibit of the works of the late George B. Luks, which opened at the Newark Museum on Tuesday, October 30, reveals the wide representation of the works of this artist in the museums and private collections throughout the country. To the exhibit, which includes most of the famous paintings by this artist, fourteen museums and more than a score of private collectors and art dealers have lent canvases, water colors and drawings.

The record of Luks' representations in American museums alone is impressive. To the Newark exhibit have been sent canvases from the following museums: Addison Gallery, Phillips Academy; Buffalo Fine Arts Academy, Albright Art Gallery; Carnegie Institute, Pittsburgh; Gallery of Fine Arts, Columbus, Ohio; Corcoran Gallery of Fine Arts, Washington, D. C.; Detroit Institute of Arts; Los Angeles Museum; Metropolitan Museum of Art; Milwaukee Art Institute; Phillips Memorial Gallery, Washington, D. C.; Whitney Museum of American Art; and Yale University, Gallery of Fine Arts.

There are some one hundred and twenty examples of Luks' work shown in the Newark exhibit. The earliest of them is a group of reproductions of newspaper sketches, some of them done by Luks when he was sent to Cuba during the Spanish American War for the Philadelphia Evening Bulletin. The latest of them is a portrait of Homer Saint-Gaudens, dated 1932, and lent by the Carnegie Institute. One of the largest group of paintings and water colors has been lent by Mr. Arthur F. Egner, President of the Newark Museum.

## RARE POTTERY IN REVELSTOKE SALE

LONDON.—As previously noted in a brief announcement in THE ART NEWS, Puttick & Simpson will sell on November 20, and the three following days, the important collection of old English pottery formed by the late Lord Revelstoke. Further details of this dispersal are now available and it is certain that great interest will be aroused among collectors by the appearance of this unique collection on the market, the largest and most important of its kind to be sold for some time.

Lord Revelstoke was for many years an enthusiastic amateur in this field and devoted both his time and money to assembling Staffordshire salt glaze examples and English Delft from the Lambeth, Bristol, Liverpool, Brislington and Wincanton factories. Among the Delft specimens especially, many unique pieces are to be found. These include such rarities as the famous Ackland bowl from the Temple Back pottery at Bristol, painted with the Carpenters' Arms and dated 1709 and bearing the initials of Isaac Terrett, the president of the company for that year. Another piece that is certain to excite spirited bidding is the Isaac Walton Bowl, commonly called his "Minow" Bowl from Lambeth which comes from the collection of Charles Cotton, one of the contributors to the fifth edition of the *Compleat Angler*. Further indicative of the range of unusual specimens is the Brislington Delft layette basket, done in a design emulating Stuart stump work, which is said to have been made for Henry Fitzroy, the first Duke of Grafton.

The salt glaze includes table pieces and vases of all types in a variety of both brilliant and white glazes. Other individual specimens deserving of special mention include the Toft ware slip dish decorated with portraits of Charles II and Catherine of Braganza and a large Leeds center piece for the table with numerous fittings.

In addition to the Staffordshire pieces previously mentioned there is an excellent representation of Astbury, Ralph Wood and Whieldon pottery in both translucent glazes and solid agate ware.



ORIENTAL LOWESTOFT VASE  
Circa 1760-90

One of a pair included in the Crown-inshield-Choate sale at the American-Anderson Galleries on November 8, 9 and 10.

## OCEANIC EXHIBIT HAS MUCH APPEAL

The installation in Mr. Matisse's new galleries (next door to the old ones) is a beautiful thing. Here, against a simple background with ample space everywhere, the smallest object bespeaks the power of conception and loving craftsmanship which went into the finest work of these early peoples. The popularity of this art is easily attested by the crowds of ordinary adults and children that swarm in the Natural History Museum to see a collection which, although fine in representation, does not, naturally, enjoy careful selection or fine setting.

Not only is nearly every piece a source of inspiration to artist and designer, but the freshness of emotion revealed at every hand is a perpetual delight. Enumeration means very little to anyone, and the only way to enjoy is to go and see for yourself. I was, however, especially taken with the tapa cloths, made of the bark of the tree and formerly used as skirts by the natives of these islands. Today, the English genius for improving the lives and culture of primitive peoples has resulted in the substitution of cloth woven in Manchester with designs derived from the originals. What a spirit is revealed in these tapa cloths. One especially made me think of the early days of spring, when the ground is still cold and dark and sparsely covered with dead leaves, and a bird raises its beak with a note of hope at sight of the first tremulous blade of green. Unfortunately for this dream, a second glance discovered that the bird was the extremity of a fish, which constituted the motif for the whole design. At first this realization

## Berkshire Museum Exhibits a Patinir In Fall Display

PITTSFIELD.—"The Flight to Egypt" by Patinir, now on view at the Berkshire Museum and illustrated in the October 27 issue of THE ART NEWS, comes from the collection of Mr. Robert Talcott Francis of Pittsfield and New York. This marvelously executed landscape, with its exquisite colorings, is of exceptionally large dimensions, in consideration of the fact that the greater portion of Patinir's work attains only half this size or less. The figures in the painting were done by Isenbrandt. The canvas is in a remarkable state of preservation.

Formerly in the Thiem collection of San Remo, this picture is considered one of Patinir's finest examples. It has been mentioned in the writings of Dr. Woogewerf and more recently by Dr. Baldass, who illustrated and discussed the painting in his article on Flemish art, which appeared in a Viennese publication. This Patinir was shown at the Berkshire Museum in 1932 and was reloaned in October of this year for another showing. It will be exhibited in New York later in the season.

had a dampening effect until the thought occurred who are we to exempt the fish from moments of emotional exaltation?

Everywhere throughout this remarkable exhibition, the same qualities of fresh emotion are visible, whether it is in a fetish, a betal tube, a breast shield, dancing stick or spatula. In the larger pieces such as the fine drum, the masks, bowls and monumental figures, this gift is carried to a magnificent climax expressed in sheer beauty of proportion which testifies to inner conception of a power rarely felt in the art of our times.—L. E.

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## EXHIBITIONS IN NEW YORK

MARGUERITE ZORACH

### Downtown Galleries

In the selected exhibition of work by Marguerite Zorach at the Downtown Gallery this versatile artist enjoys a solo show for the first time in four years. However, her embroideries, paintings and drawings appear so frequently in the major group shows of American art that the public is more or less constantly in touch with her work. Mrs. Zorach has consistently shown her acceptance of the limitations of her talents. She is not profound and does not attempt to produce important looking paintings. She has humor and a sense of modern anecdote, together with the more common ability to capitalize the naive accent. And such an embroidery as that shown at the Century of Progress Exhibition this summer is a tribute both to her talent as a designer and to a spirit of craftsmanship that is almost unique in this hasty era.

Among the works in the present exhibition, the drawings gave us the greatest pleasure. Somehow the essential delicacy of the artist's line and the deeply personal qualities of her style, tend to be somewhat masked in the more intricate medium of oil painting. As a draughtsman, the artist seems unconsciously to rejoice in her spiritual freedom, and to establish a closer intimacy than is offered by the portraits, still lifes and landscapes, despite their engaging flashes of decorative originality. It is, perhaps, the emotion that gets lost in the pigment. This is notably true of such a work as "Death of a Miner," which, though carefully wrought throughout, fails to commu-



"COOK'S HOLIDAY"

By MARGUERITE ZORACH

This canvas was included in the exhibition of paintings and drawings by the artist recently on view at the Downtown Gallery.

nicate the suggested emotion of pity. Occasionally, however, the spark is struck, and in the "Lonely Campfire" the artist catches something of desolation and waste in the long, empty curve of the water and the tiny remains of a flame suggesting the very last human habitation in this stretch of lavender and white nothingness.

More typical of the artist's favorite subjects in oil is such a canvas as "The Cook's Holiday," reproduced in this issue, where a completely objective point of view creates the combined mood of humor and pathos which gives the work its appeal. The Zorach children, who have served so patiently as models for their parents, are the subjects of other canvases.

### HENRY MATTSON

Frank K. M. Rehn Galleries

In Mr. Mattson's latest exhibit, the artist reveals himself more than ever a true romanticist. His color, warmly vibrant, his outlook upon nature always with a feeling for what she will conceal rather than reveal, that very tender quietude which peacefully dreams through his paintings—all these characteristics are invitations to linger with these canvases for a long time, for their simplicity, primitive and honest, holds the interest. There are a dozen canvases in this exhibit each

more interesting than the other from the standpoint of mood provoked by color. We arbitrarily choose the "Moonlit Landscape" for discussion, a scene which supports the theory that he is a poet above all else. Nothing moves in this portrait of the night. Even the cold glare of the moon, which in a more realistic landscape would cast bristling shadows in the path of the trees and water, is still and casts an almost fantastically macabre light over the scene. "The Red Barn" is one of the most beautifully composed canvases and the soothing rhythms are further enhanced by the deep blue of the sky which gathers an even deeper blue from the oncoming twilight. The red of the barn combined with the energetic greens of the trees is a color harmony which saves this landscape from mere poetic sweetness.

Mattson's still lifes, by borrowing some of this brooding instinct and imaginative warmth, are removed from the classification of "pictures of things." Those lusciously green apples were probably not intended to be eaten but that doesn't seem to worry Mr. Mattson particularly and it will certainly not disturb his spectator who prefers to eat his apples at home and look at good pictures at the neighboring gallery. There is an excellent self-portrait with features beautifully modelled and of a realism which is not so much engaged upon making a good likeness of a face as a good likeness of a person slightly bewildered with the chaos whirling about this prosaic world.—J. S.

### ONE HUNDRED YEARS OF FRENCH ART

Jacques Seligmann & Co. Inc.

Watercolors and drawings by fifty French artists represent the range of influences which attended French art from 1800-1900.

One of the earliest drawings in the

exhibit is that of Boilly, interesting because it is typical of the period. His nude study shows a profound knowledge of anatomy. However, it is not form which makes itself immediately apparent but the treatment of flesh on which all affection is lavished with respect to satiny texture. A little later in chronology come the drawings of Isabey, which although intended for illustrations for a service set, never fulfilled their purpose and remain to us instead as fascinating watercolors which embrace the "Vie d'un Gentilhomme." There are three portraits in pencil by Ingres which are typically alive in line and characterization. One will also find the two "Fetes" of Eugene Lami executed in watercolor and bearing the quality of mezzotint. A little later in the XIXth century Fromentin executed his drawings and the "Campement Arabe" shows an absorption in light and shade which is further exaggerated by the placement of figures.

To return again to the academy, it is easy to determine the scientific approach of Puvis De Chavannes' etude for "Ste. Genevieve" which is accurately blocked off before the subject is drawn in. The Manet water color sketch of Lola de Valence is, of course, freer in treatment and characterization is achieved by a few strokes for the face and a dash of lines for the arrogant stance of the figure. The "Femme du Viol" is both graceful and expressive at the same time. The shoulders bent by the weight of the body, the head faintly modeled, are an eloquently suggested burden for the staff which supports them. The Rodin sketches in watercolor are illustrative of the sculptor's traditional use of mass in preference to line. The watercolor of Renoir engages the brightest of colors but weaves them through his sketch so tenderly that the resulting effect is mellow and warm. Dozens upon dozens of other contributions are also of great interest to connoisseurs.—J. S.

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## FINE ARTS EXPOSITION

The first week in November usually brings to the art world a tingling sense of excitement and the feeling that the season is definitely under way. This is, however, more or less of an annual expectancy and although there are galaxies of fine exhibitions to herald the opening of the full season, the roster of events remains more or less the same as in the past. This year, the opening of the first Fine Arts Exposition brings to the New York art lover an event that is quite without parallel in the field of American art enterprises. For, despite our energy in holding exhibitions of almost every variety, there has never before been seen in this country an exhibition of the fine arts which could compete with those staged in London and Paris.

The intense interest which this event has evoked throughout the American art world is already apparent in the many illustrated articles and, in some cases, entire issues of magazines which are devoted to this display at Rockefeller Center. That connoisseurs and the general public will respond with no less enthusiasm is practically a foregone conclusion. For although gallery-goers are fairly well cognizant of the collections of old masters and modern art in the possession of leading New York dealers, only a display of the magnitude of the present Fine Arts Exposition can reveal the great wealth of treasures from almost every creative epoch which can be garnered in this city when a fitting occasion arises. Furthermore, the emphasis upon period display and the subtle taste and care with which all these objects have been presented give to the Exposition all the advantages of a beautifully staged drama, in which the significance of each exhibit is clearly apparent.

In next week's issue of THE ART NEWS

a comprehensive review of the exhibition will appear, together with illustrations of rooms and individual pieces that are representative of its infinite variety. We believe that the display with its stress upon beautiful interiors will constitute a most important factor in extending the knowledge and appreciation of the general public in the field of the fine arts. Here in America, where there are no chateaux or great country houses embodying the traditions of the past, we tend to live on a thin edge of culture, where painting and sculpture remain unrelated to their epochs. Tapestries, furniture, textiles, rugs, ceramics and all the allied arts, which are so seldom honored by special exhibitions, all represent the backgrounds of individual civilizations, and it is almost impossible to understand painting and sculpture in the deepest sense without a picture of the culture which surrounded them. In this respect alone, the Exposition is of unique importance in American art life, for although our museums have done remarkable work in the installation of period rooms, the large exposition has a function all its own in arousing in the general public an excited awareness of the beauties of the past.



"NEMESIS"

*This fine impression of the first state is included in the sale of Old Master prints at C. G. Boerner's in Leipzig on November 23.*

By DURER

Maynard Portraits  
In Sotheby Auction  
On November 21

By Special Cable to The Art News

LONDON.—By order of Frances, Countess of Warwick, Sotheby's will sell on November 21, the Maynard collection of portraits, which have been removed from Easton Lodge, Essex. Features of the dispersal are a full length portrait of the second Viscount Maynard as Master of the Essex Hunt by Beechey, and canvases by Boucher, Arthur Devis and Ben Marshall. Also included in the sale are paintings from the collection of the late Sir E. H. Scott, including examples by Van Ostade, van der Neer, de Koninck, Ruysdael, and Lorenzo di Credi. There is also a fine van Goyen, the property of Sir Samuel Hoare. Further items of interest from various collections comprise a Gainsborough landscape and an excellent example by Frans Hals.

## Obituary

## LEONARD OCHTMAN

Leonard Ochtman, American landscape painter, died at his home in Cos Cob, Connecticut, on October 27, in his eighty-first year. Born in Zonnemaire, Zeeland, Holland, Mr. Ochtman came to the United States in 1866. With the exception of a single course at the Art Students' League, his artistic training consisted of the study of paintings in the galleries of dealers and in self-directed practice. Since 1882 he had exhibited at the National Academy of Design of which he became a member in 1904. The many awards received by Mr. Ochtman included: Medal at the Brooklyn Art Club, 1891; medal at the Columbia Exposition, Chicago, 1893; gold medal at Columbia Art Club, 1894; silver medal at the Pan American Exposition, Buffalo, 1901; silver medal at the Charleston Exposition, 1902; Morgan prize at Salamagundi Club, 1902; Shaw Fund prize, Society American Artists, 1902; Innes gold medal, National Academy Design, 1903; Webb prize, Society American Artists, 1904; two gold medals, St. Louis Exposition, 1904; Corcoran prize, Washington, 1905; Innes prize, Salamagundi Club, 1904; silver medal, Pan Pacific Exposition.

RECENT  
ART BOOKSMEUBLES ET SIEGES DU XVIII<sup>ME</sup>  
SIECLE

By André Theunissen  
 Publisher, Editions Les Docu-  
 ments, Paris.  
 Price, \$25

A new and very interesting book on antique French furniture has just appeared in Paris and among all the publications which have been dedicated to this rich subject, it certainly holds an outstanding place. Mr. Theunissen has dealt only with the XVIIIth century and this concentration upon a single era has enabled him to write a very complete history of the famous "ébénistes" whose talent remains unrivalled and whose works are so keenly sought for.

Some particularly valuable features, not found in the average books devoted to this subject, give the volume a special claim to attention. Chief among these are a diagram in which the alphabetical listing of the artists is accompanied by the chronology of the period during which they were active and the indication of their "maitrise." After the usual classification of the various artists, with detailed drawings of their characteristic style and a facsimile of a contemporary bill, Mr. Theunissen has established a complete list of the known monograms and marks of inventories, royal residences, castles, etc. He has also completed the enumeration of the various marbles with a colored plate which is exceedingly useful.

The book is to be recommended to all lovers of art, to be placed alongside the famous work of Salverte. It is not only an agreeable, but an extremely useful companion, and will be invaluable to both the amateur and the dealer. The volume may be obtained in New York from Arnold Seligman, Rey & Co.

## IT SEEMS THAT

Paddington Station, London, has an art gallery. It is possibly not as familiar to travelers as the Trans-Lux theater in Boston's South Station, but contains nevertheless nearly a thousand pictures and etchings. As far back as 1880 one of the directors of the Great Western Railway presented a number of engraved views of places along the line and his gift is the nucleus of the collection. An article in the company's current magazine refers to one print in which the censors had blacked out the depiction of two young people embracing, suggesting that this may have occurred because the osculatory art was not "an officially recognized railway practice."

Birmingham Museum and Art Gallery (England) has assembled art treasures valued at £500,000 in one of the finest loan exhibitions ever to be held in the provinces. It opens on November 6 and we await further details.

There are several items in the list of gifts to New York University last year which should interest our readers. Among them are: Altman Foundation, for the support of fine arts for 1932-33, \$30,000; Friedsam Foundation, Inc., for the support of fine arts, 1934-35, \$25,000; George Blumenthal, for the salary of an instructor in fine arts and for the purchase of departmental supplies, \$9,000; sundry donors, through Professor Walter W. S. Cook, toward the salary of a visiting professor and for the purchase of departmental supplies, department of fine arts, graduate school, \$4,900; a friend of the College of Fine Arts, for instruction in fine arts, \$4,000; Mrs. Percy S. Straus, for research work in the graduate department of fine arts, \$3,600; Mrs. Percy S. Straus, for the support of the work of Professor Richard Offner of the graduate faculty of fine arts, \$2,950; H. Dunscombe Colt, toward the expenses of the Colt Archeological Expedition for the making of excavations at the Roman-Byzantine town of Esbelta in South Palestine, \$2,500.

That monument to Victorian Gothic, the British Houses of Parliament, is

(Continued on page 14)



# AS THEY ARE

"Man of the Hills"

## Led by Nature and Primitive Art, Faggi Quit Canovan Heroics for Individual Expression in Religious Sculpture.

By MARY MORSELL.

The old diligenza with its sagging springs and lazy horses trundled down the hillside from Sesto Fiorentino to Florence. In the background were the mountains, encircling the village like strong and friendly arms, and the cypress and olive trees stretching up towards a sky whose blue seemed to throw every form and color into clear, cameo-like relief. Jogging slowly down the slopes, the tremulous purple of grapes dotted the straggling gayety of the vineyards, where the peasants would stop their work to call out a morning greeting.

Young Alfeo Faggi, quite unmindful of creaks and jolts, enjoyed every moment of the six-mile drive from his native village to the Academia in Florence. A few fellow students jounced along with him, and several peasants going to market. Among them was a little old woman carefully hugging her basket of eggs. Her head was so delicate that it seemed to be carved from ivory.

Shortly before reaching the city gate with its greedy tax official, the old woman would hand two of her eggs to each occupant of the carriage. Faggi and his friends slipped them carefully in their pockets. This was part of the morning's fun and the imposing gold-braided man was always fooled. With voluble thanks, the old woman would depart for the market place, and Faggi and his companions for the imposing portals of the Academia. Here one entered a different world, where everything was very complicated and large and heroic. At sixteen, young Faggi was still docile and had the proper respect for his teachers. And every day he did as he was told—followed unquestioningly the precepts of masters who knew that art was a matter of size and violent movement, who loved above all things rearing horses and colossal figures engaged in magnificent exploits. The spirit of Canova was still very much alive!

"I am ashamed to say that I won all the prizes," Faggi admits. The twinkle in his eyes is half obscured by the steel rimmed spectacles which give his face a faintly professorial look, and white linen plus fours, blue golf stockings and an almost correct hair cut produce quite an American first impression. But the soft inflections and hesitations of his voice and the impetuous gestures of arms and hands are still Italian.

Faggi continues, sometimes weighing his words carefully, sometimes

plunging headlong into a flow of thoughts and memories.

"But by the time I had graduated at seventeen something happened. All of a sudden I knew that everything I had been doing, all that I had been taught, was wrong—terribly wrong. 'Come and work with me in my studio' one of the big professors begged. But I said no. Something told me that I must find the right track and work out my own salvation alone."

Faggi pauses, lights a cigarette and puffs quietly for a few moments. "You see, Italy is a strange place. The people and the land are still as they always

the hut where a shoemaker had once lived. Here he set up his studio and began working by himself. But every day he journeyed to Florence. And there in the Bargello, the Sante Croce and the Museo Etrusco and other "quaint repositories of the past," he found what he wanted. Everything began to clarify, as if by magic. These old fashioned things and above all the primitives who "didn't know how to draw" were a part of the real and living Italy, while the rearing horses and the heroic figures were just intruders. The great works of the past were like the hills and the peasants he knew

came to Florence. After all my years of loneliness and struggle I found appreciation of what I was trying to do. They urged me to come to Chicago—told me that I would have orders there for the kind of sculpture I believed in. Dr. James B. Stewart was especially helpful to me."

To Faggi's mother and father the thought of their son's departure for America seemed only slightly less adventurous than Columbus' journey some centuries previous. However, they saw that it was his great opportunity and urged him to go.

"It is your chance," they said. "You must go. But you can always return here. There will always be a bed for you and enough to eat."

Leaving the warm skies and the flowers of his native land, Faggi arrived in cold and smoke-stained Chicago in 1913, where however, the warm kindness of influential friends lightened the inevitable difficulties of adjustment. Soon after his arrival Mrs. Martin Ryerson gave a large dinner for him at the Annex, to which many leading Chicago art patrons were invited. Mrs. Ryerson announced in advance that everything would be strictly American. Very pale, very dignified and very afraid, Faggi sat at the long table, gazing unhappily down at the first course—a plate of oysters. He felt austere in evening dress; his English was very sketchy.

Mrs. Ryerson turned to him, hopeful of an appreciative reception of her first efforts in gastronomic naturalization:

"Well, Signor Faggi, how do you like those oysters, indigenous to our own waters?" she asked.

With characteristic sacrifice of social expediency to the stern demands of ultimate truth, Faggi looked up sadly from his plate and replied:

"Signora, I find them *horribile*—like cold, dead mouse."

But the new-found Chicago friends did not allow this episode to deflect their interest in Faggi's work. They were staunch friends as well as sincere believers in Faggi's art and with their encouragement, so long lacking in Italy, he threw himself heart and soul into his work.

"I had a room in the apartment of a man who was in the exterminating business that first winter in Chicago," Faggi recalls with a boyish smile. "But he'd been trained to be a priest and knew Latin. We managed to talk together somehow—he could make a guess on my Italian and I on his Latin."

Nothing reveals more clearly the appreciation of Faggi's work in Chicago in these and later years than a brief mention of the many collectors, churches and museums in that city in which his work may be found. Besides Mr. and Mrs. Martin Ryerson, who stood back of him with such friendly and human understanding, there were Mr. Cyrus McCormick and Mrs. Chauncey Blair who also purchased bronzes from Faggi. Then there are, of course, the Stations of the Cross and the large "Pieta" in the Church of St. Thomas the Apostle—creations to which Faggi gave himself unreservedly for three entire years. And in the Chicago University Museum one finds the Dante door, the St. Thomas door and the figure of doubting Thomas.

Then the war came, breaking into

Faggi's life, as it did into that of so many others. In 1916 he was called back to service in Italy. He passes over that period briefly, only mentioning his worries about his wife and baby son in Chicago. Returning to America after three years at the front, Faggi eagerly immersed himself in fresh creations, in which the stark visions of the war years inevitably imbued his bronzes with a more poignant awareness of suffering and the mystic enigma of life.

In 1919 he had his first one-man show at the Arts Club and Richard Offner wrote the preface to the catalog. Stephan Bourgeois, always alert for unusual and authentic talent, saw the work. And so, in 1921, there was the first New York exhibition of Faggi's work at the Bourgeois Galleries.

"It was what they call a great moral success," Faggi remarks philosophically. "Every one came—Marcel Duchamp, Hamilton Easter Field, Scofield Thayer and Paul Rosenfeld of *The Dial*. But somehow, nothing was sold."

By 1920, Faggi had abandoned Chicago for Woodstock, where he still lives.

"When I first came up here I had a beautiful old crumbling barn for a studio," he recalls. "It was there that I worked for three years on the Stations of the Cross and the large 'Pieta.' That was a marvelous task. It took all my strength, but it was something that I had dreamed of doing all my life."

However, after the sculptures were finished and delivered, Faggi admits that the good people of the church had a brief period of worry. They were so far removed from the accepted conventions of modern religious sculpture, that they seemed very modern and daring. But a committee from the Art Institute was called in, gave their unqualified aesthetic sanction and everything was all right.

The outward course of Faggi's life during recent years has been very calm. He has remained quietly in Woodstock, and his adventures all lie in his work. But it has been a full life, as the roster of his sculptures in various collections and museums clearly reveals. There is the Noguchi head, Faggi's best known portrait bust, which is found in no less than four leading museums. In New York Mrs. John D. Rockefeller, Jr., owns the "Head of Robert Frost," the Whitney Museum one of his delicate early bas-reliefs and Mr. Hardinge Scholle of the Museum of the City of New York, the full length reclining figure of Walt Whitman. In far away Honolulu there are a "Crucifixion" and a "Seated Nude"; the St. Francis figure of Walt so popular in the Municipal Art Exhibition last winter being represented in the collection of the Sante Fe Museum.

Mr. Faggi is not a very prominent figure in Woodstock social life. Sculpture is hard physical work. His hours of rising and of going to bed conform to those of a farmer more than to the accepted schedule for an artist's colony. He seldom comes to New York and when he does manage the journey, apple sauce and coffee consumed at ten-thirty in the evening constitute his idea of a wild evening's debauch.

He is a man of the hills, unhappy amidst the noise of cities, and always deeply in need of daily communion with nature. "You see," he explains, "my nurse was a mountain woman. And here, I look out over the hills and feel as if they were holding me in their arms."



Photograph by Peter A. Juley & Son

ALFEO FAGGI

were. And the frescoes of Masaccio and Giotto, the bronzes of Donatello are still there, for all who can see them. But to my teachers and all the people who counted, the old art was just a historical curiosity. It wasn't heroic enough. It was what you call 'old hat,' he said, with a characteristic sideways twist of the head and a soft chuckle.

Faggi's mother and father did not mind when he refused the offer of the important professor. They were simple people, without much money, but they understood. For though architecture and fresco had yielded the father only a modest living, he knew his son was right when he said: "If I do just clever work, I will go to the dogs."

Down in the valley, close to the peasants whom he loved, Faggi found a lit-

singing in their vineyards, or garlanding the horns of the white oxen for the "maremma." The life that he loved was here in these works. The faces of the country people had the deep humanity and smiling quietude of the great sculptures of the past. The freshness of the early morning air, the perfume of flowers, and the simplicities of religious devotion in the little churches on the hill-sides, were all in these "primitive" paintings.

"Yes, Italy would have been a wonderful place to stay if only a few of my countrymen had been different," Faggi admits with a trace of sadness. "But it was from America that my first real friends came, and so I finally left Italy for the United States, and here I have remained. For some wonderful people

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## Walters Gallery Is Now Equipped For New Scope

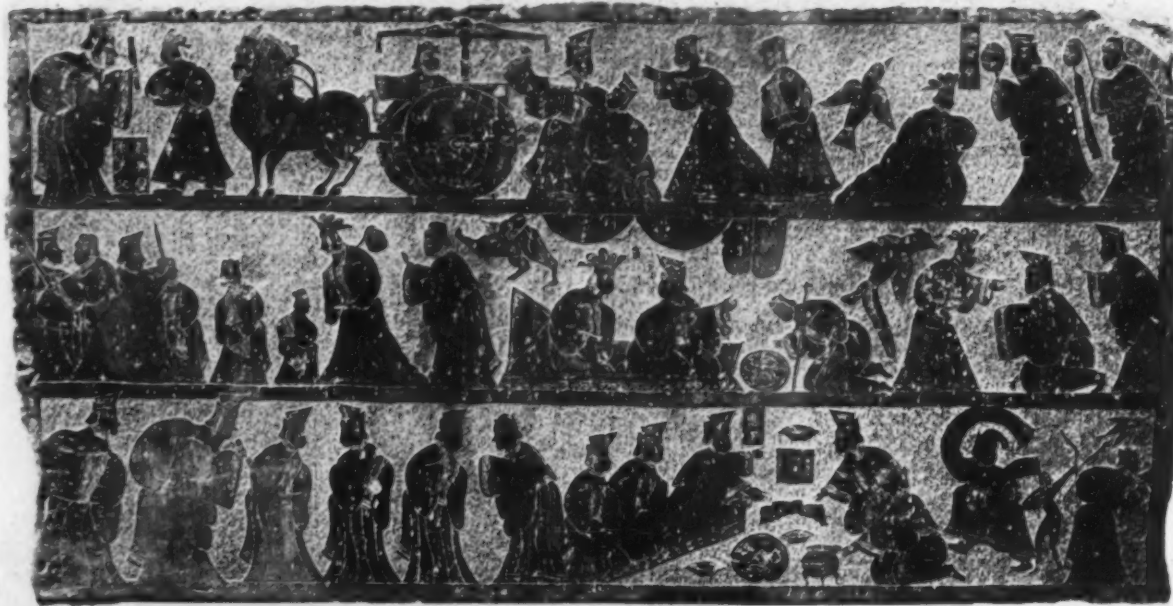
(Continued from page 3)

lery with suitcases bulging with his latest finds, which he would impetuously deposit in already crowded show cases. The routine of organization and elimination is certainly not for such a man, who was obviously filled with a quite un-American passion for the subtler beauties of the Gothic and Byzantine periods.

Now, however, thanks to almost Herculean labors on the part of the staff, all the cases are unpacked. The catalogers estimate that it will take two years to complete the simple card index of the collection while the authoritative *catalogue raisonné* will, because of the multiplicity of the material, be a matter of many years more. All this, however, in no wise affects the place that the gallery is now fully equipped to take in the art life of Baltimore and in that of the country as a whole. All the objects on view are carefully labeled and dated, but far more important, they are so displayed as to create a vivid picture of the civilizations of the past.

In the obvious sense, it must certainly be admitted that the Henry Walters collection is not a popular one. But it is marked by an individuality and a fervor for certain periods and art forms that were only equaled by a few collectors of his generation. This highly personal stamp, which gives the collection a definite unity despite its catholic range, is a most sensitive feeling for the beauty of smaller objects and an amazing eye for expressive craftsmanship. Ranging among the small sculptures, the ivories, the goldsmith's work and the enamels, one finds piece after piece which evokes a gasp of delight over its perfection. In the painting galleries, the level is far lower and one can only assume that Mr. Walters felt a kindly tolerance for second and third rate canvases, but that he would reject immediately a little bronze or enamel that fell below his very exacting standard.

Such a collection is naturally in strong contrast with that of the average rich American, with its emphasis upon large show pieces by famous painters and sculptors. Henry Walters quite obviously bought for his own de-



STONE RELIEF FROM THE TOMBS OF THE WU-LIANG FAMILY

Included in the collection of the Walters Art Gallery which was reopened to the public this past week.

HAN PERIOD

light and followed the dictates of a taste which was, within a surprising variety of fields, of great surety and subtlety. The present installation of the galleries and the educational program which the museum will undoubtedly adopt in the near future, will help the general public to understand phases of art of which the significance is too little appreciated in this country. Americans have now gained a background which makes them feel quite at home with a Rembrandt or a Donatello, but they have still to learn how much the form and ornamentation of a Gothic chalice or a Byzantine coffer can illumine the creative spirit of these wonderful epochs. The appreciation of these subtler and more intimate phases of art is, furthermore, a much needed alloy in a land which has always tended to worship the large and the spectacular.

Save for the second floor rotunda, which architecturally demands selections based more upon decorative fitness than period uniformity, the galleries follow a chronological sequence. And in the large painting galleries on the second floor, exhibition space has been increased by one third through the erection of partitions. Other important physical changes include the breaking through of one of the large brick walls so that the light illumines the ruby reds and sapphire blues of the great windows from Sens Cathed-

ral which, though never adequately installed, have long been a pride of the gallery. And if there are some who will grieve to find the Geromes in retirement, there will be many others who will be delighted by such re-hangings as that of the powerful early Florentine crucifixion panel, now placed in a wall space where its somber impressiveness is immediately apparent. Among the mechanical installations which are of great importance to the gallery are a carefully designed, indirect lighting system and air conditioning which will be a boon to visitors during the hot Baltimore summer. In the basement the old, fascinating but bewildering chaos is a thing of the past. Ingenious and well planned storage bins for paintings have been installed where works are arranged as compactly as is compatible with easy accessibility and reference, while the many majolicas, enamels, Chinese porcelains, etc., which it is impossible to keep on permanent display, are found in orderly arrangement on long shelves.

A brief description of the new layout of the Walters Gallery reveals not only the sequences of period, but the amazing catholicity of the collection. The Classical Court on the ground floor, save for the retirement of certain pieces and the resurrection of others, remains unchanged. Then, following in logical arrangement, one finds on the left of the court two Egyptian galleries devoted

respectively to work of the Old and Middle Kingdoms and to later Egyptian and Mesopotamian work. Gallery III is given over mainly to Late Classical and Etruscan specimens, while the final room on this side of the galleries contains the superb array of Persian potteries which were such a pride of their owner.

Crossing the court, the tour is resumed in the amazing gallery of early Christian, Byzantine and Romanesque art, which contains such a wealth of beautiful and unique specimens that one is tempted to linger there for hours. A room with European Gothic art of the early period concludes the exhibits of the first floor.

Speaking generally, our personal enthusiasms, aside from the previously mentioned paradise of early Christian, Byzantine and Romanesque art, were for the smaller objects. With a few exceptions, neither the Egyptians nor classical collections revealed those larger pieces which bring one to the abrupt halt of wonder evoked by a masterpiece, even in a necessarily hasty tour. But such specimens as the Phoenician silver bowl from the Barberini collection, the marvelous cists and bone casket from Praeneste, various of the Minoan pieces and many little Hellenistic statuettes of tremendous energy and expressiveness, are all examples of that unerring eye for craftsmanship which was such a vital factor in the

building up of the Walters collection.

The Byzantine and Gothic treasures are such as to provide material for many books and within the compass of the present article it is scarcely possible to do even scant justice to the high spots of the collection. Here one finds the famous ivory given by Lothair in 831 to the Abbey of Mar-silles in Picardy; twenty-three pieces of silver found at the same time and place as the Chalice of Antioch; an amazing array of Limoges XIIIth century enamels; the famous Carolingian birds formed of colored glass insets, and a silver dish from the Kerynea find, of which there are other pieces in the British Museum. Studying the early Gothic carvings, also, there are a large number of pieces distinguished by that sharpness and power which Mr. Walters had the genius to discover among the vast arrays of mediocrity thronging the antiquarians' shops of Europe.

Ascending the stairway to the foyer above, the light from the Sens Cathedral window falls upon groupings of late Gothic and early Renaissance art, for the most part of northern workmanship. In the upper court where, as we mentioned before, the architectural scheme demands a certain decorative choice of objects, sculptures, some very handsome tapestries, terra cottas, carved chests and textiles reflect various phases of art from the early Renaissance to the XVIIIth century.

Except for the room devoted to Chinese art, the second floor galleries are given over primarily to the various schools of European painting, with small sculptures, enamels, textiles and ceramics shown in just sufficient number to give both variety to the display and period commentary in the decorative arts.

Although careful weeding out has obviously been done in the painting galleries, the collection has a rather capricious character which will undoubtedly be rectified in the near future through purchases which will build up the sections which are obviously weak. In the Dutch room, for instance, there is a fine Metsu and very charming works by Cuyp and van Goyen, but only school portraits by Rembrandt and Hals. Of Spanish art, there is a large but very sweet Murillo "Immaculate Conception," but of El Greco, only a copy. French, Italian and Spanish painting of the XVIIIth century is more than abundantly represented, even considering its present vogue, and although there are a delightful Canaletto and a lovely Pater, the spirit of Bibiena, Caravaggio, Ribera, Sebastiano Ricci et al. tends to reign supreme in this large gallery.

In the room devoted to Flemish and

(Continued on page 15)

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## IT SEEMS THAT

(Continued from Page 10)

undergoing extensive renovation. Every bit of worn sandstone is being replaced by nice, fresh material carved exactly like the original. As a result, the venerable face of the buildings look as though they were suffering from a severe rash. The distinguished members are now at liberty to select a worn crown of quite imposing proportions for the ornament of their own town or country house, the modest sum of ten shillings being all that is asked for this symbol of sovereignty. A lady, missing perhaps a hand or a bit weather-beaten as to the face, will cost him more, quite thirty shillings in fact. Gargoyles, grotesques, etc., are correspondingly cheaper. Such are the benefits of a democracy under royal patronage.

Exhibitors at the recent Antique Dealers' Fair in London, presented many works of art to be auctioned for the Mansion House Fund. Mr. Lance Hannen of Christie's officiated at the sale at Grosvenor House and a total of £570 plus was realized. Various other exhibitors made donations of money.

Sir George Hill, Director of the British Museum, is expected to announce his formal retirement some time before the end of the year.

Art and the post office are bosom companions in England. At the recent opening of the Post Office Art Club's exhibition in London, Colonel T. M. Banks, Director-General of the Post Office, remarked, "We are becoming conscious of a value that associates beauty and dignity with our occupation," and added that it was extremely difficult to get an agreement of artistic judgment on what constitutes a beautiful postage stamp! Mr. Frank Emanuel, president of the Society of Graphic Art and vice-president of the Art Defense League, described the majority of English postage stamps as "deplorable," but a General Post Office official admitted that the stamps are designed by the most famous artists in the country—members of the Royal Academy. With all these agitations under way, we anticipate surprises in forthcoming English mail. We trust we won't receive an adaptation of Whistler's "Mother."

Mr. Augustus John had to make a hurried removal from his Chelsea studio, as the new tenant, Miss Gracie Fields, wanted to take immediate possession. Life in the country grows increasingly more attractive to Mr. John and he is building a new studio at Fordingbridge. However, he is not giving up London altogether and when he gets around to it will hunt another workshop.

Michelangelo's "Moses" has turned out to be one of those objects in which there's more than meets the eye. According to Don Giuseppe Parroni, a priest studying the art in the Vatican, a perfect portrait of Pope Julius II is hidden in the beard of Moses. This is reproduced in a London paper with a circle fortunately enclosing the portrait, or else we should feel rather like a tourist searching vainly for the profiles of famous men in a mountain side.

Corot is receiving a vast amount of attention these days. At the Kunsthau in Zurich, a large collection of his work has recently been on view. Knoedler's Corot show will open shortly, as will also the Smith College Museum of Art's exhibition, to celebrate the acquisition of their new Corot figure piece.

Favors to the public will never cease. A collector died and his seventeen hundred drawings, watercolors and fine prints passed into the hands of one of New York's leading department stores. The store, according to its advertisement, "priced them not as the artistic rarities" they are, but as "merchandise," and although advised by experts that museums, libraries and rich collectors would snap up many of the items, reserved them all for customers of the store and held the prices down. Prices ranged from twenty-nine cents to \$99.75, and no mail, telephone or telegraph orders were accepted.



MAHOGANY WRITING DESK ATTRIBUTED TO JOHN GODDARD  
RHODE ISLAND, XVIII CENTURY

*This fan-carved block-front specimen is included in the Crowninshield and Choate collections of American furniture and decorations to be sold at the American-Anderson Galleries on November 8, 9 and 10.*

### Around the Galleries By Jane Schwartz

Mr. Robert Ulrich Godsoe of the Uptown Gallery is sponsoring a memorial exhibition which covers by means of oils and gouaches thirty-five years of work by the late Alfred Maurer. Although Mr. Godsoe firmly believes that this artist is "the greatest American painter of all times," this will probably cause considerable debate. For although Maurer very frequently achieves distinction, he can by no means claim such a great honor. It is quite difficult to believe that Maurer was ever a firm believer in the academy although this influence is ever present in his early work typified by the "Woman in White"—worthy of Whistler at his worst. However, he soon broke free from these bonds and struck out upon a different route. From 1900-1910 the impressionists lay claims upon his painting and soon Picasso and Braque carried IOU's around from Maurer. Modigliani and the expressionist movement are later influences which shaped the course of his art. However, despite these emulations, like the true painter he was, Maurer possessed his own badge of originality and endowed anything he painted with a personal warmth.

Justin Sturm who exhibits this week at the Ferargil Galleries has not escaped from the academy. Formerly the prize football player on the Yale team, Mr. Sturm has turned from destroying good likenesses to fashioning new ones. He has also written a book, which should be mentioned among his major achievements. Among the portrait busts which this sculptor has created are those of Gene Tunney, John Steuart Curry, William McFee, Jane Adams, Ernest Hemingway and other distinguished individuals.

Maldarelli, the sculptor whose work in various types of metal sheets is to be seen at the Midtown Galleries, has been dealing in abstractions for quite some time. His manifesto is expressed in his own words, "I should like those who view my work to learn to look at sculpture for its own formal meaning, to sense the volume, rhythm, the balance of related shapes, and the play of lights and shadows on the sculpture. Every good piece of sculpture will unfold beautiful patterns of light and shade." His ideas frequently result in pieces of great beauty. His conciseness of design, especially in the bas reliefs, show a master technique and his masks occasionally based on African sculpture are deftly handled.

### PRIZE OFFERED TO PRINT MAKERS

CLEVELAND.—Artists throughout the world will be interested in a recent announcement by The Print Club of Cleveland. All artists are invited to participate in a competitive print exhibition which will be held at The Cleveland Museum of Art under the auspices of The Print Club during October, 1935. This exhibition will be comprised of unpublished prints in any medium. A print will be selected from this exhibition to be used as The Print Club Publication for 1936 through a popular vote of the members of the Club.

For the print selected the Club will pay the artist five hundred dollars for the exclusive right to the use of the plate, block, or stone, and the entire edition. The Print Club will assume the cost of printing the edition, which will not exceed two hundred and fifty impressions.

If the artists wish, the prints not selected for the publication will be placed on sale to the public, the artist designating the price and number of impressions available and the Museum retaining a commission of ten per cent of the sale price to help defray the expense of the exhibition.

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## Five Music Rooms Done by Decorators Show Philco Radios

The Philco Radio Music Room exhibition in the mezzanine at 30 Rockefeller Plaza, in which five leading New York decorators have cooperated, had its formal opening on Thursday and will be on view free to the public until November 9. Alavoine, Contempora, Elsie de Wolfe, French & Co. and Stair and Andrew have each created one room, while Cleon Throckmorton, the stage designer, has coordinated the five units into a complete whole. The decorative scheme ranges from French XVIIIth century to modern, each designer giving us his own solution of the contemporary music room, in which the necessary concentration and quiet are wedded to physical comfort. The walnut inlaid console table which encloses the new Philco 509X radio harmonizes with both the period and modern interiors and naturally constitutes the focal point of each room.

The entrance hall, executed in the modern manner by Contempora, displays sculpture and paintings by such artists as Weber, Sonia Brown, Archipenko and Wieselthier. Looking through a low window on the left, set with green plants, one obtains a view of the Contempora music room. Here the emphasis is naturally on simplicity. In the center a raised dais covered in white features the radio, as well as a harp and a cello. The sculptured kneeling figure is by Helène Sardeau. Comfortable seats cushioned in rose leather run round part of the walls, which are painted in white and ornamented with embossed designs of musical instruments. Carpeting in rose and chartreuse covers the floor, while a painting by Morris Kantor and furnishings and decorations of modern design complete the ensemble. Copies of the classics in morocco bindings have been loaned by Harry F. Marks.

To the right of Contempora is a paneled room by French & Co. The prevailing color harmony is of antique oyster and rose, given by the wall paneling and painted decorations by the famous French XVIIIth century artist, Pillement, and caught up by the Aubusson carpet and rose silk curtains. The furniture is French and Venetian XVIIIth century, and combines to perfection grace and elegance of line with a high degree of physical comfort. Several important pieces attract attention. The panels painted by Pillement with beautiful designs of birds come from a private chateau in France, one of the panels bearing the signature of this distinguished artist. From the collection of Count Lina comes the Venetian spinet of the period, decorated in the *verni martin* technique with designs after Boucher. The English early XIXth century work-table, it should be noted, is illustrated in Macquoid's *Dictionary of English Furniture*.

A large, beautifully proportioned room leading out of Contempora has been decorated in French XVIIIth century style by Alavoine. Here the prevailing color is a soft, pale green which is used for the walls and carried further in the deeper tone of the carpet. Balancing the Philco at the opposite end of the room is a fine commode decorated with rich inlay of satinwood and bois de rose. Several of the pieces of furniture are believed to be by the famous *ebeniste*, Jacob, while the lamps are Chinese porcelain of the period and loaned by Edward Farmer. The crystal chandelier in the center and the soft light from the table lamps contribute a warmth that is very pleasing.

A quite charming cabana by Elsie de Wolfe takes up again the modern note, and combines music from the Philco with an up-to-date bar in which mirrors are used to great effect. The room, with its cushioned recesses, basket beach chair and green and cream rubber tiling on the floor, strikes a delightfully informal note, in striking contrast with the other exhibits. Modern glass and ornamental accessories complete the ensemble.

On the right of the foyer is the intimate, pine paneled room by Stair and Andrew. In addition to the Philco, which accords amazingly with the English regency furniture, several historical musical instruments will attract enthusiasts in this field. The viola d'amore with its double set of strings is, it is believed, Italian. The harp, on the other hand, is English, and dated 1811, bearing the signature of Erard of London. An XVIIIth century half-guitar and two lutes of the same period are also shown, one of these being Italian and the other English. The room as a whole has an old world charm which will greatly appeal.—L. E.



LAMBETH DELFT PUNCH BOWL

This piece is included in the collection of The Rt. Hon. Lord Revelstoke to be sold by Puttick & Simpson in London, on November 20, 21, 22, 23 and 24.

## Walters Gallery Is Now Equipped For New Scope

(Continued from page 12)

German art, there is one of the finest paintings in the collection, "A Donor with St. John the Baptist," by Hugo van der Goes. The "Portrait of a Scholar" by Hans Holbein the Younger and the excellent Antonio Moro "Portrait of Margaret Roper" are also works to delight the connoisseur. Good examples by the elder Cranach, Hendrik Goltzius and Georg Pencz further add to the attractiveness of this room.

Among the early Italian paintings, which have all been cataloged by Bernhard Berenson, the most important is probably the altarpiece by Caterina. This is one of his few signed works and hence instrumental for the attribution of other examples by the master. Also of great rarity is a rather powerful Crucifixion by Barna. Aesthetically, the "St. Lucy" of Pietro Lorenzetti, the "Madonna" of Bernardo Daddi and the "Madonna Enthroned with Saints" by Neri di Bicci stand out in a representative, rather than an exciting assemblage of works of the early Tuscan, Venetian, Umbrian and Florentine schools. Of the later period, Marco Basaiti's "Portrait of a Young Man," Crivelli's "Virgin and Child" and Raphael's "Madonna of the Candelabra" especially claim the attention.

In the field of English XVIIIth century art, Mr. Walters' personal enthusiasms are most apparent in the two fine Turners from his very large group of watercolors and sketches by this artist which could not be included in the present display. All of the well known portraitists are represented, with the Lawrence and Romney evincing unusual character.

Several Delacroix, chief among them being the superb "Jesus on the Sea of Galilee," are the great feature of the gallery devoted to French XIXth century painting. Daumier's "Singing Boys" is also of this artist's finest. Otherwise, save for the excellent decoration by Puvis de Chavannes and a good Gericault, Mr. Walters' rather mild tastes in modern art are seen in pleasant but not very arresting examples by Manet, Boudin, Degas, Monet, Corot and a few others of the Impressionists.

Immediately upon entering the Chinese room, one is drawn to the three beautiful stone reliefs from the Han tombs of the Wu-Liang family in Shantung. Of the three large Tang figures which are all reproduced in the Siren volume, that in dry lacquer is the most interesting. A group of representative Kang 'Hsi specimens with many peach-blossoms have been selected for display from the large porcelain collection, and in the case of jades there are a few very fine early pieces among a preponderance of rather late specimens. The two Japanese paintings are superior in quality to the Chinese specimens, which are late and decorative.

The staff of experts was appointed by the advisory committee of the gallery, which is headed by Francis Henry Taylor, director of the Worcester Art Museum. With him are Belle da Costa Green of the Morgan Library, Henri Marceau of the Pennsylvania Museum of Art, Frank Tenney of Johns Hopkins. The acting-director of the gallery is C. Morgan Marshall. Other staff appointments in the gallery were published in our August issue.

## Important Hogarth Lord Duveen's Gift To National Gallery

LONDON.—There is now hung in The National Gallery Hogarth's portrait group of the Graham children, formerly in the Earl of Normanton's collection at Somerley. This is the gift to the nation of Lord Duveen, and is regarded by certain experts as Hogarth's most outstanding work. It belongs to the year 1752 and is on a larger scale than the majority of his canvases. There is a delightful gaiety and humor about the composition, the precise and formal dress of the children contrasting in entertaining fashion with the liveliness of their expression and with the amusing little passage relating to the cat and the birdcage in the background.—L. G. S.



The  
**Fine Arts  
Exposition**  
to be held at  
**THE FORUM**  
**Rockefeller Center**  
**November 3rd to**  
**December 1st**  
will be fully covered in the  
**New York Herald Tribune**  
**Sunday, November 4**

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and  
**Carlyle Burrows**

Every Sunday on  
the art page of the

NEW YORK  
**Herald Tribune**



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## COMING AUCTIONS

AMERICAN-ANDERSON  
GALLERIESCROWNINSHIELD,  
CHOATE FURNITURE  
AND DECORATIONS

Notable American furniture, Lowestoft and decorations, covering the period from 1700 to 1820, the collection of Edward A. Crowninshield of Stockbridge, Mass., together with selections from the private collection of Miss Mabel Choate, also of Stockbridge, will go on exhibition at the American-Anderson Galleries today, prior to unrestricted public sale, by their order, the afternoons of November 8, 9 and 10. The Crowninshield collection comprises family pieces of indisputable provenance, which gain added significance from the fact that this family was closely identified with the history of old Salem, during the late XVIIIth and early XIXth centuries.

An XVIIIth century Rhode Island fan-carved mahogany block-front writing desk of excellent proportions is attributed to John Goddard. Believed to be the finest New England pedestal tables known, and in quality of workmanship equal to the outstanding contemporaneous productions of Duncan Phyfe in New York, is a fine pair of side tables in mahogany, descended from the Salem Crowninshields. Other Crowninshield pieces are a Hepplewhite inlaid mahogany secretary, attributed to John Seymour, Boston, about 1795, a mahogany drop-leaf table, with rich deep ruddy patina, possibly originating in Charleston, S. C., about 1805; an inlaid mahogany serpentine-front card table, Salem, about 1790; a rare set of six Sheraton inlaid mahogany side chairs, New England, about 1790, in the original condition, with figured black horsehair covered seats; a McIntire mahogany sewing table, finely carved, Salem, about 1800; and an inlaid Sheraton mahogany chest-of-drawers.

The Crowninshield pieces also include a Connecticut carved cherry chest-on-chest with bonnet top, of the XVIIIth century, and a New England Sheraton carved mahogany four-post bedstead, about 1795. Of XVIIIth century English origin, but in harmony with the balance of the Crowninshield collection, are a rare George II carved mahogany claw-and-ball foot card table, about 1795, an exact duplicate of one in the Kensington Museum; and a Sheraton mahogany serpentine-front sideboard of desirable size and in the original state, which appeared in Sir Philip Sassoon's Loan Exhibition of Antiques, 1931. Earlier pieces include an interesting open-face pine dresser, a painted pine high-back settle and a curly maple blanket chest with drawer, the latter two being Choate items, and all three of New England origin. There is also a unique painted pine swinging cradle among the Choate pieces.

A rare inlaid mahogany banjo clock, by Simon Willard, Boston, about 1800, antedates by some years the majority of banjo clocks of this desirable type. There is also a rare New England pine grandmother clock.

The "Oriental Lowestoft" and old English lustre are most notable, and in a remarkable state of preservation, some in proof condition. Made, about 1800, for a British Admiral is an important Lowestoft dinner service. Other rare and important items in the Lowestoft include a pair of two-handled vases with cover, about 1760, a set of six cups and saucers, with the arms of New York State, about 1760; a tea service of museum quality, placed at about 1750, a pair of unique Dutch East India plates, about 1760; a unique dish and several other fine plates. The lustre is also replete with very rare items, among them a pink lustre tea service with bird decoration, a "hammered" silver resist hunting pitcher, and a mammoth silver resist pitcher with apricot body. Rare pieces also appear in the glass.

Currier & Ives colored lithographs include very scarce items. Other decorations comprise pewter, Leeds, Staffordshire, Sunderland, Whieldon and spatter ware; and Oriental carpets and early American hooked rugs.



BRUSSELS HUNTING TAPESTRY PANEL  
FLEMISH, XVIIIth CENTURY  
*This tapestry panel, depicting the boar hunt, is included in the Joseph W. Harriman collection to be dispersed by the Plaza Art Galleries on November 15, 16 and 17.*

BRESLER ETCHINGS  
AND ENGRAVINGS

On Exhibition, November 6  
Sale, November 13

Sixty examples by Dürer and fifty-three by Rembrandt form the larger part of a catalog of etchings and engravings, mainly by the Early Masters, the collection of the late Frank H. Bresler of Milwaukee, Wis., sold to close the estate by order of Mrs. Mollie Bresler and The First Wisconsin Trust Company of Milwaukee. This collection, which will go on exhibition at the American-Anderson Galleries on November 6, and which will be sold the evening of November 13, constitutes the finest group of etchings and engravings by Old Masters to be offered at public sale since the dispersal of the Brayton Ives collection in 1915.

The great Dürer group which opens the catalog comprises his important "The Knight, Death, and the Devil," dated "1513," one of Dürer's masterpieces and considered one of the ten greatest examples of engraving known. "Melancholia," "1514," also conceded to be one of the Dürer masterpieces, is another of this same series, which includes as well the rare "St. George on Horseback," dated "1508," and "St. Eustace," Dürer's largest plate, the attributed date of which is about 1503. "The Dream," "The Virgin with a Pear," "St. Jerome in Penitence," "The Rape of Amymone," and "The Effects of Jealousy" are likewise among the Dürer examples, all of which are extremely fine in quality and in exceptionally good condition.

One of the outstanding etchings in the group of Rembrandt's, is the famous "Rembrandt and His Wife Saskia," first state of two, before the removal of the slipped curve above Saskia's right eye-brow, and dated "1636." Other fine examples by this master are "Abraham Caressing Isaac," attributed date about 1638, an example of the artist's best period; "The Triumph of Mordecai," only state, attributed date about

1640; "The Angel Appearing to the Shepherds," 1634 from the Gellatly collection; "The Descent from the Cross, by Torchlight;" "Christ at Emmaus," the larger plate, 1654; "St. Jerome in an Italian Landscape," attributed date about 1653, a duplicate from the Berlin Museum, from the collection of A. G. Thiermann; "St. Francis Praying in a Grotto," 1657; "Jacob and Laban," 1641 from the collection of W. G. Becker; "The Strolling Musicians," first state of two, attributed date about 1635, from the Remy collection; "Landscape with Three Cottages," 1650 from the collections of Alfred Morrison and Paul Mathey; "Landscape with Mill-Sail Seen Above Cottage," only state, 1641, from the P. Mariette collection; "The Mill," also only state and also dated "1641," the rare "Landscape with Cow Drinking," and "Old Man Lifting His Hand to His Cap," first state of five, extremely rare in such condition.

Mantegna is represented by his "Bacchanalian Group with Silenus," a very good proof of this extremely rare engraving. There are seven engravings by Martin Schöngauer, all good impressions, comprising "The Flagellation," signed in the plate with the monogram "MS," from the collection of Dr. C. D. Ginsburg; "Christ Crowned with Thorns," similarly signed; a rich impression of "Pilate Washing His Hands," a duplicate from the British Museum; "Christ Presented to the People," from the collections of J. Danko and O. Mascha, "The Entombment" and "Saint Stephen," and the extremely rare "The Fifth Wise Virgin," a duplicate from the British Museum. Eight engravings by Lucas Van Leyden include fine impressions of his "David Playing Before Saul," attributed date about 1520, from the J. Camberlyn collection; and a fine impression in perfect condition of "The Resurrection of Lazarus," in Van Leyden's early manner. Four good impressions of engravings by Israhel Van Meckenem; Ferdinand Bol's "Abraham's Sacrifice," from the collection of the Earl of Aylesford; two woodcuts by Lucas Cranach, "The Beheading of St. John," a duplicate from the Albertina in Vienna, and "The Tournament of Dresden," "1506" both signed in the block with the monogram "LC," also appear in the collection.

The catalog closes with a little group of XIXth century work, examples by the celebrated Charles Meryon of France and a few Whistler etchings, fine impressions in perfect condition.

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## RECENT AUCTION PRICES

### KELLY LIBRARY

American-Anderson Galleries.—The sale of the library of the late Thomas H. Kelly, held on October 24 and 25, realized a grand total of \$12,155. The highest single price in the dispersal was \$210 paid by C. Reitz, agt., for *The Jesuit Relations and Allied Documents*, 73 volumes, Cleveland, 1896-1901.

### MORRIS, COLE ET AL. FURNITURE AND DECORATIONS

American-Anderson Galleries.—A grand total of \$26,973 was realized in the sale on October 26 and 27 of early American furniture and decorations comprised of property collected and formerly owned by the late Dr. Dudley H. Morris, together with property of the estate of the late Arthur R. Cole, with a small group of additions. We list below the principal prices obtained in the dispersal:

- 233—Two rare early American engraved silver octagonal pepper and salt shakers — Samuel Edwards, Boston, 1765-62; W. W. Seaman, agt. .... \$900
- 286—Fine Chippendale shell-carved walnut lowboy—Philadelphia, circa 1760; Philip Perlman ..... 800
- 297—Set of six Chippendale carved mahogany side chairs—Attributed to James Gillingham, Philadelphia, XVIIIth century; M. A. Linah, agt. 900
- 311—Hepplewhite finely inlaid mahogany serpentine-front sideboard—American, late XVIIIth century; H. Grinnell ..... 625
- 340—Shell-carved cherry chest-on-chest with bonnet top—Attributed to Goddard, Rhode Island, circa 1770; E. D. Aylea ..... 650
- 350—Sheraton finely carved mahogany high-post bedstead—circa 1790; W. H. Woods ..... 625

### MCCULLOH-COTTON ET AL. PAINTINGS

American-Anderson Galleries.—The sale of European and American oil paintings from various collections, including the estates of the late Allan McCulloh and Elizabeth A. Cotton and the collection of Mrs. J. H. Brady, held on October 25, realized a total of \$15,155. We record below the high prices obtained in the dispersal:

- 17—"The Fagot Gatherer"—Anton Mauve—Dutch; 1838-1888; M. A. Linah, agt. .... \$600
- 56—"Normandy Peasant Girl"—Daniel Ridgway Knight—American; 1845-1924; Frank Schnitger ..... 550
- 59—"In a Normandy Flower Garden"—Daniel Ridgway Knight; Frank Schnitger ..... 500
- 59—"Nymphes Sous Bois"—Diaz—French; 1809-1876; L. W. Hench ..... 500
- 60—"Portrait of a Girl"—William Adolphe Bouguereau—French; 1825-1905; Erich-Newhouse ..... 550
- 61A—"Le Toit Rouge"—Charles Francois Daubigny—French; 1819-1878; M. A. Linah, agt. .... 500
- 66—"Lady Spencer Churchill"—John Hoppner, R. A.—British; 1758-1810; L. J. Marlon, agt. .... 700

## ALBANY

The Albany Institute of History and Art is beginning its winter season with a program of widely varied activity. The directors of the institute, in their belief that the modern museum to serve adequately the community should sponsor living art in all its manifold aspects, are showing two series of films representing artistic trends of cinema technique.

## IRISH ART FINDS A NEW YORK HOME

The Museum of Irish Art, newly established in the Ritz Tower, begins life with an imposing list of founders, patrons and sponsors and, as far as one may judge, no permanent collection of art. This state of affairs permits endless possibilities for development. At the moment, a few rooms on the seventh floor of the Ritz Tower are set aside for the display of a loan exhibition of paintings and sculpture by artists of Irish ancestry or learnings. These, in many cases come from the artists themselves, and in others, from important collections.

Frances Flaherty's photographs displayed in the entrance hall set a standard which the painters and sculptors represented in the other galleries find it hard to meet. In fact, they do not come anywhere near doing so. The photographs are stills taken at the same time as Robert Flaherty's motion picture *Man-Of-Aran*, which has created such a stir recently. Rarely does one see in photography such power of characterization and sincerity of approach as is found in the portraits. Here clarity is rarely sacrificed to so-called "artistic," blurred effects that so often rob the subject of its sculptural qualities. A fine intensity is everywhere achieved without any over-dramatic emphasis, and the feeling for composition within a given space is beautifully realized. The pictures of the sea are equally well caught.

Unfortunately, the qualities which lend such distinction to these photographs, and to Irish literature and performance of the drama, are conspicuously lacking in the pictorial and plastic art on view. No less than thirty-eight of the paintings shown are by Power O'Malley, so that it is perfectly possible to decide whether one likes this artist's work or not. Personally, I preferred the one Robert Henri portrait of an Irish boy. It held its own with marked success. After this Jack Yeats comes in for ten characteristic examples, expressing the love of the weird and awesome. A small room given up to the work of "A. E." (the Honorary Director, George Russell) emphasizes the Irish love of phantasy already burnt down to a small flame. Two drawings by Sir William Orpen in the old-master tradition, a few paintings by Paul Henry, John Keating and Nathaniel Hone complete the showing of pictorial art.

The sculpture on view belongs for the most part to the governmental genre of art, being the sort of works usually chosen for public monuments. Andrew O'Connor and Augustus St. Gaudens come in for most of the honors, both being represented by a head of Lincoln, as well as other pieces. A small colt in the Cypriote manner by John Flanagan is hardly sufficient to lighten the prevailing impression, which is one of "importance" rather than plastic beauty. Jeanette Hare and Edmond Quinn complete the showing. L. E.

## FOREIGN AUCTION CALENDAR

### FRANKFORT

Hugo Helbing  
November 6, 8—The Othmar Strauss collection.

### LEIPZIG

G. G. Boerner  
November 23—Engravings, woodcuts and etchings by Old Masters.  
The Thomas Graf collection of German etchings.

### LONDON

Puttick & Simpson  
November 20—The unique collection of old English pottery belonging to Lord Revelstoke.

### Christie's

November 6—The second portion of the important collection of old English drinking glasses formed by Grant R. Francis, Esq.

November 8—Chinese porcelain, Delft faience, decorative objects and furniture, the properties of the late Sir Richard Garton, G.B.E., the late Frederick William Fane, Esq., and a gentleman.

November 12—Chinese porcelain and objects of art, the properties of the late Walter M. N. Reid, Esq., and the late A. C. Bourner, Esq.

November 14—Old English and foreign silver plate, the property of the Rt. Hon. Lady Northcote.

November 15—Porcelain, decorative objects and furniture, Eastern rugs and carpets, the property of Mrs. Maud E. Stokes and from various sources.

November 16—Ancient and modern pictures and drawings, the properties of the late Rt. Hon. Lady Northcote and others.

### Sotheby's

November 21—The Maynard collection of old masters, sold by order of the Countess of Warwick.

## NEW YORK AUCTION CALENDAR

### American-Anderson Galleries

30 East 57th Street

November 8, 9, 10—American furniture, Lowestoft and decorations, the collection of Edward A. Crowninshield, of Stockbridge, Mass., together with selections from the private collection of Miss Mabel Choate, of Stockbridge, Mass. Now on exhibition.

November 13—Etchings and engravings, the collection of the late Frank H. Bresler of Milwaukee, Wisc., sold to close the estate by order of Mrs. Mollie Bresler and The First Wisconsin Trust Company of Milwaukee. On exhibition, November 6.

### Plaza Art Galleries

9 East 59th Street

November 15, 16, 17—Part I of the art collection and furnishings of Mr. and Mrs. Joseph W. Harriman. On exhibition, November 11.



Fine Arts Exposition  
fully reviewed in . . .

## THE Saturday Art Page

of the New York Post

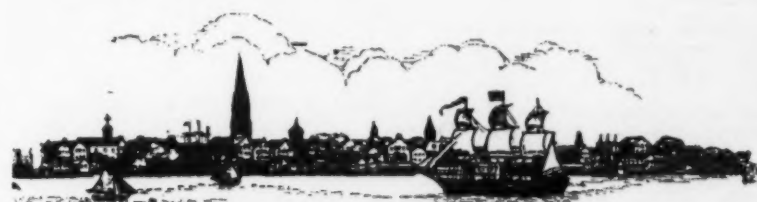
IN ADDITION to its regular features, the New York Post's SPECIAL Saturday Art and Antique Pages, to be published in the issues of November 3rd and 10th, will contain complete news articles and critical reviews of the Fine Arts Exposition at the Radio City Forum—one of America's most significant artistic events.

Margaret Breuning, Art Editor, will review the art exhibits. Undoubtedly you are familiar with the sympathy, authority and vivid style of Miss Breuning's work. The exhibits of antiques, which are of unusual importance, will be reviewed by Aaron Marc Stein, of the Post's Editorial Staff.

Of great interest, also, will be a number of special articles on Modern Painting, Old Prints and Old Silver, which will appear in these special pages of the Post.

This notice would be incomplete without more than a passing mention of the sales and auctions which will be announced, in articles and advertisements, in these special pages. The auctions of rare antique furniture are particularly noteworthy.

We believe we can almost *urgently* recommend our Special Art and Antiques Pages of November 3rd and 10th to all who are interested in the arts and, especially, in the Fine Arts Exposition.



New York Post

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## Calendar of Exhibitions in New York

- Ackermann Galleries, 50 East 57th Street**—Exhibition of old prints of New York.
- American Academy of Arts and Letters, Broadway at 155th Street**—Drawings and paintings by Charles Dana Gibson, November 2-May 1.
- American Fine Arts Society, 215 West 57th Street**—Annual exhibition of the American Watercolor Society.
- American Folk Art Gallery, 113 West 13th Street**—Early American painting and craftwork.
- American Indian Art Gallery, 850 Lexington Avenue**—Watercolors by Awa Tsihah of San Ildefonso Pueblo, and a collection of San Ildefonso pottery.
- An American Place, 509 Madison Avenue**—New oil paintings, watercolors and drawings by John Marin, to December 1.
- Annot School of Art, RKO Building**—Paintings by Annot, watercolors and gouaches by Jacob, watercolors by Kurt Roesch, sculpture by Rudolf Belling and canvases by Bertram Hartman.
- Arden Gallery, 460 Park Avenue**—Decorative sculpture by Enid Bell, November 5-19.
- Argent Galleries, 42 West 57th Street**—Overmantels, panels, screens and decorative sculpture, November 6-17.
- Artists' Union, 11 West 18th Street**—Opening group exhibition of the season.
- Avery Library, Columbia University**—Manuscripts of Firdausi, with miniatures, also printed editions of his works, November 9-21.
- Isabella Barclay, Inc., 136 East 57th Street**—Fine antique furniture, textiles, wall papers and objects of art.
- Brooklyn Museum, Eastern Parkway**—Exhibits showing the history of silk, display illustrating print-making processes (Library Gallery); exhibition of contemporary New York City municipal architecture and allied arts.
- Brummer Gallery, 55 East 57th Street**—Classical sculpture, painting and other rare works of art.
- Frans Buffa & Sons Gallery, 58 West 57th Street**—Paintings by American and European artists.
- Calo Art Galleries, 624 Madison Avenue**—Paintings of American and foreign schools.
- Carnegie Hall Art Gallery, 154 West 57th Street**—Autumn exhibition of paintings and sculpture by artists of Carnegie Hall, to December 1.
- Ralph M. Chalt, 400 Madison Avenue**—Chinese art collection of Edwin D. Kiern.
- Arundell Clarke, 620 Fifth Avenue**—Exhibition of modern pictures.
- Contemporary Art Circle, 509 Madison Avenue**—New work by Arnold Friedman, to November 24.
- Contemporary Arts, 41 West 54th Street**—Landscapes in pastel by Norman Raeben, to November 10; paintings and drawings by George Lohr, November 5-22.
- Cooper Union, Astor Place**—Exhibition of sketches by Winslow Homer; drawings and engravings for silversmiths' work from reign of Louis XIV to the Restoration, together with examples of the silversmith's craft, to November 27.
- Delphic Studios, 724 Fifth Avenue**—Paintings and glass panels by Sybil Emerson; paintings of Chicago by Samuel Greenburg.
- Demotte, Inc., 25 East 78th Street**—Gothic sculpture, tapestries, etc.
- Deschamps Gallery, 415 Madison Avenue**—Sporting prints by A. J. Munnings.
- Downtown Gallery, 113 West 13th Street**—Exhibition of drawings by Marin, Sheeler, Davis, Brook, Kuniyoshi and Locke.
- A. S. Drey, 680 Fifth Avenue**—Paintings by old masters.
- Dubonnet, 551 Fifth Avenue**—Paintings by artists of Contemporary Arts, and others.
- Durand-Ruel Galleries, 12 East 57th Street**—Exhibition of paintings by the Master Impressionists, to November 10.
- Ehrlich-Newhouse Galleries, 578 Madison Avenue**—Exhibit of work by members of the Newspaper Guild of New York; paintings by old masters and contemporary artists.
- Eighth Street Gallery, 61 West 8th Street**—Watercolors and gouaches by Burliuk, Dirk, Loneragan and Liberte.
- English Book Shop, 64 East 55th Street**—Etchings by John Kelly.
- Ferargli Galleries, 63 East 57th Street**—Sculpture portraits of famous men and women by Justin Sturm.
- Fifteen Gallery, 37 West 57th Street**—Recent paintings by Charles A. Aiken, November 5-17.
- French & Co., Inc., 210 East 57th Street**—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.
- Gallery of Living Art, 100 Washington Square East**—Permanent exhibition of progressive XXth century artists.
- Goldschmidt Galleries, 730 Fifth Avenue**—Old paintings and works of art.
- Grand Central Art Galleries, 6th Floor, Grand Central Terminal**—New watercolors and etchings by John E. Costigan, miniatures by Ida Nemoede Casterton, November 6-17; exhibition of work by members submitted for lay drawing.
- Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.**—Paintings of Rockport and Nantucket by Anthony Thieme, November 5-17; paintings and sculpture by American contemporaries; eighteen original drawings by George De Forest Brush.
- Grant Gallery, 9 East 57th Street**—Prints by American artists.
- Marie Harriman Gallery, 61 East 57th Street**—Loan exhibition, "Early Paintings by Degas," November 6-December 1.
- Harlow, McDonald Co., 667 Fifth Avenue**—Etchings by representative artists.
- Jacob Hirsch, Antiquities and Numismatics, Inc., 50 West 57th Street**—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.
- Historic Arts Gallery, Barbizon-Plaza**—Special display of unique exhibits from the Henry Woodhouse historic collection.
- Kelekian, 598 Madison Avenue**—Rare Egyptian, Persian, Assyrian and other antique art.
- Kennedy Galleries, 785 Fifth Avenue**—Prints by contemporary artists.
- Keppel Galleries, 16 East 57th Street**—Prints by modern French masters, to November 15.
- Kleemann Galleries, 38 East 57th Street**—New paintings by Frederic Taubes, during November.
- Knoedler Galleries, 14 East 57th Street**—"A Whistler Centenary," one hundred etchings, dry points and lithographs by James A. McN. Whistler, to November 17.
- Kraushaar Galleries, 680 Fifth Avenue**—Paintings and prints by American artists.
- Kuhne Galleries, 59 East 57th Street**—Modern furnishings and paintings.
- La Salle Gallery, 3105 Broadway**—Group exhibition of paintings, sculpture by Helene Gaulois, November 5-30.
- John Levy Galleries, 1 East 57th Street**—Exhibition of photographs and drawings, illustrating the activities of Federation for the Support of Jewish Philanthropic Societies.
- Julien Levy Galleries, 602 Madison Ave.**—Paintings by Corinna de Berri, through November 17.
- Lillienfeld Galleries, Inc., 21 East 57th Street**—Paintings by old and modern masters.
- Little Gallery, 18 East 57th Street**—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.
- Macbeth Gallery, 15-19 East 57th Street**—Paintings by Rockwell Kent, starting November 7; collectors' pictures from private owners and estates, to November 5.
- Pierre Matisse Gallery, Fuller Bldg., 41 East 57th Street**—Exhibition of Oceanic Art, sculptures and textiles, to November 17.
- Metropolitan Galleries, 730 Fifth Avenue**—Works of rare old masters.
- Metropolitan Museum of Art, 82nd St. and Fifth Avenue**—Egyptian Acquisitions, 1933-1934, starting November 5; contemporary American industrial art, 1934, starting November 6; German XVth and XVIth century prints.
- Midtown Galleries, 559 Fifth Avenue**—Work by Oronzio Maldarelli.
- Milch Galleries, 108 West 57th Street**—Paintings by Sidney Laufman to November 24.
- Montross Gallery, 785 Fifth Avenue**—Paintings by Henry Strater, November 5-17.
- Morton Galleries, 130 West 57th Street**—Oils and prints by Josephine Vermilye, watercolors by K. Roller, to November 10.
- Museum of the City of New York, Fifth Avenue at 104th Street**—Photographs of New York by Berenice Abbott, through November 7; a New York drawing room with Phyfe furniture; first events in New York: Empire fashions, 1800-1830. James and Eugene O'Neill in the theatre; historic New York china; special display of Empire silk gowns.
- Museum of Irish Art, Ritz Tower**—Opening exhibition, "Wild Earth."
- Museum of Modern Art, 11 West 53rd Street**—Housing Exhibition of the City of New York, to November 7; "The Making of a Museum Publication," illustrated by The Lillie P. Bliss Collection, 1934.
- Newark Museum, N. J.**—Exhibition of paintings and drawings by George Luks; children's books illustrated by museum objects; modern American oils and watercolors; Arms and Armor from the Age of Chivalry to the XIXth century; the Design in Sculpture. Closed Mondays and holidays.
- New School for Social Research, 66 West 12th Street**—Semi-annual exhibition of work by the art faculty.
- New York Historical Society, 170 Central Park West**—Exhibition of early American powder horns and powder horn drawings.
- New York Public Library, Central Bldg.**—Drawings for prints, in Print Room, to November 30.
- Arthur U. Newton, 11-13 East 57th Street**—Original watercolor drawings by Thomas Rowlandson, from the Frank T. Sabin Collection of London, to November 17.
- Parish-Watson, 44 East 57th Street**—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.
- Frank Partridge, Inc., 6 West 56th Street**—Fine old English furniture, porcelain and needlework.
- Georgette Passedoit, 485 Madison Ave.**—Gouaches, watercolors and drawings by Serge Ferat, to November 30.
- John Reed Club, 430 Sixth Avenue**—Fall exhibition, "Revolutionary Front, 1934," November 9-December 7.
- Rehn Galleries, 683 Fifth Avenue**—Paintings by Henry Mattson.
- Reinhardt Galleries, 730 Fifth Avenue**—"The Green Exhibition," paintings by Renoir, Manet, Monet, etc., for the benefit of the Heckscher Foundation.
- Roerich Museum, 310 Riverside Drive**—Paintings by Ali Khan Vaziree Hassan, November 4-23.
- Rosenbach Co., 15-17 East 51st Street**—Rare furniture, paintings, tapestries and objets d'art.
- Schultheis Galleries, 142 Fulton Street**—Paintings and art objects.
- Schwartz Galleries, 507 Madison Avenue**—Paintings, temperas and etchings by Clara Tice, to November 10.
- Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street**—XVIIIth century English paintings and modern drawings.
- Jacques Seligmann & Co., Inc., 3 East 51st Street**—Watercolors and drawings by fifty French artists, to November 14.
- Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street**—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.
- E. & A. Silberman Gallery, 32-34 East 57th Street**—Paintings by old masters.
- Marie Sterner, 9 East 57th Street**—Works by French and American artists.
- Symons, Inc., 730 Fifth Avenue**—Exhibition of old and modern paintings.
- Ten Dollar Gallery, 28 East 56th Street**—Small oils and watercolors by Eilshemius, watercolors by Aline Fruhauf, watercolors by Milton Avery and David Burliuk.
- Uptown Gallery, 249 West End Ave.**—Memorial exhibition of the works of the late Alfred Maurer, to December 3.
- Valentine Gallery of Modern Art, 69 East 57th Street**—French paintings.
- Vernay Galleries, 19 East 54th Street**—Special exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.
- John Wanamaker, 9th Street at Broadway**—Wanamaker Regional Art Exhibition of contemporary American painting.
- Julius Weltzner, 36 East 57th Street**—German and Italian primitives.
- Wells, 32 East 57th Street**—Chinese art.
- Weyhe Gallery, 794 Lexington Avenue**—Work by contemporary French and American artists.
- Whitney Museum of American Art, 10 West 8th Street**—Second Regional Exhibition of paintings and prints by Philadelphia artists, and a group of paintings by Adolphe Borie, to November 22.
- Wildenstein Galleries, 19 East 64th Street**—Paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.
- Yamanaka Galleries, 680 Fifth Avenue**—Chinese and Japanese art.
- Howard Young Galleries, 677 Fifth Avenue**—Special exhibition of Dutch and English masters of the XVIIth and XVIIIth centuries.
- Zborowski Gallery, 460 Park Avenue**—Paintings by French artists.

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